MUSICAL COURIER

Weekly Review of the World's Music

Subscription $3.00
Europe $4.50 Annually

NEW YORK, SATURDAY, OCTOBER 5, 1935

Price 20 Cents

Photo by G. Maillard Kesslere, N. Y.

MARY GARDEN

Conducts Her Second Master Class in Opera and Song Interpretation at the Chicago Musical College, October 14 to December 7

GUESTS AT A TEA PARTY IN SALZBURG,

given at the home of the Anglo-German singer, Rose Walter, this summer. Seen in the picture are, left to right, front row: Carmen Studer (Mrs. Weingartner), Dr. Felix Weingartner; Lotte Schoene, soprano; Alice Ehlers, cembalist; Michael Taube, conductor. Among those in the top row are: Otto Erhard, stage manager; Rose Walter, and Dr. F. Deutsch, Viennese critic. (Photo by Neustaetter-Gasl.)

RICHARD STRAUSS and IRVING SCHWERKE,

at the Sporting Club of Vichy. Dr. Strauss is President of the Permanent Conseil of Composers, which held a conference and international music festival at Vichy, September 2 to 9. Dr. Strauss also conducted a symphony concert and a performance of his Salome at Vichy.

JOSEPH SCHUSTER and LEOPOLD GODOWSKY.

Mr. Godowsky visited the young cellist and his wife this summer while they were spending a holiday at Mont Pèlerin, Switzerland.

ARTHUR LOESSER,

American pianist, will give three New York recitals at Town Hall, October 22, November 15 and December 1. He is to play rarely performed compositions of the eighteenth, nineteenth and twentieth centuries, each program being devoted to the respective periods in chronological order. The series is entitled Three Centuries of Music for Pianoforte. The picture shows Mr. Loesser at his summer home in Cayuga, N. Y. (Photo by H. E. Yury.)

LILY PONS

in a scene from her first motion picture, Rupert Hughes' The Love Song, which will soon be released by Metro-Goldwyn-Mayer. (Photo by Gaston Long.)

ISIDOR ACHRON,

pianist, was soloist with the Los Angeles Philharmonic Orchestra at the Hollywood Bowl, August 13, under the baton of Bernardino Molinari. Mr. Achron played the Liszt concerto No. 1 in E flat.

HARRIET FOSTER,

New York contralto and teacher, spent the month of August in Cleveland, O., with her family on the shores of Lake Erie. Prior to returning to New York to resume her work, Mrs. Foster also visited Hopewell Junction, N. Y.

MILDRED DILLING

presented ten of her harp students in a performance of Wagner's Rheingold given recently at Pathfinders Lodge, Cooperstown, N. Y. On September 8 Miss Dilling played at Wellesley, Mass.

MIRIAM WINSLOW

and her dancers in Handel's Largo at an outdoor performance at Bucknell University.

(See Inside Back Cover for Additional News Pictures)

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

DE SALES SCHOOL OF SINGING
Regina A. De Sales Q I Soprano, President
Luther Mott, Bass-baritone, Director
10 rue Le Verrier, Paris VI, France
Telephone: Danton 67.93

ARTHUR ALEXANDER
VOICE
By Appointment Only
15 West 55th St., New York
COlumbus 5-1469 or WIckersham 2-9292

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

ALBERT VON DOENHOFF
PIANIST—COMPOSER—TEACHER
251 West 102d Street, New York
Phone: ACademy 2-0057

ROSE A. ZANG
PIANO—MEMORY TRAINING
THE SPEAKING VOICE
200 W. 57th St., N. Y. Tel. CIrcle 6-2694

BHUPESH GUHA
HINDU DANCER — TEACHER
Available for solo and group performances
200 West 57th St., New York CIrcle 7-7597

WESTON GALES
VOCAL COACH
New York Studio: 25 Park Avenue
Telephone: CAledonia 5-1083

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

BROOKLYN SCHOOL OF MUSIC EDUCATION
Director—Carolyn M. Cramp, M.A., F.A.G.O.
854 Ocean Ave., Brooklyn, N. Y.
Tel. INgersoll 2-6132

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world. All vocal defects adjusted
70 Carnegie Hall, 154 West 57th St., N. Y.
Appointment By Telephone—CIrcle 7-1472

ST. JOSEPH'S HILL ACADEMY
SELECT BOARDING AND DAY SCHOOL FOR GIRLS
Conducted by Daughters of Divine Charity of Vienna and Budapest
Arrochar Park, Staten Island, N. Y.

MARIE DE KYZER
TEACHER OF THE ART OF SINGING IN ALL ITS BRANCHES
Studio: 205 West 57th St., New York
Phone HAvemeyer 4-4027

GRANVILLE ENGLISH
PIANIST-COMPOSER
Studio: 140 West 72nd St., New York
Telephone TRafalgar 7-5328

JEANNE REOL BEAUME
VOICE CULTURE—FRENCH DICTION—VIOLIN—PIANO ACCOMPANIMENT—SIGHT READING MUSIC
Jeanne Reol Beaume Music Studios
104 West 84th St., New York ENdicott 2-8286

IRMA SWIFT
VOICE SPECIALIST: Private and class instruction—Courses at Hunter College—Radio classes with microphone technique.
166 West 72nd St., New York TRafalgar 7-8010

GUSTAVE L. BECKER
PIANIST, COMPOSER and TEACHER
Correlates the Essentials of Musicianship with Technic
Steinway Hall, 113 West 57th St., New York
Tel. COlumbus 5-9505

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

IRMA DUNCAN SCHOOL
3 Mitchell Place (1st Ave. at 49th St.)
New York City Tel. ELdorado 5-7300
Isadora Duncan Method of Dancing—Classes for adults and children—Summer School July 1 to Aug. 26, Croton-on-Hudson.
Irma Duncan available solo or group recitals

ERNEST CARTER
COMPOSER - CONDUCTOR
115 East 69th Street
New York City
Telephone: RHinelander 4-8623

MARIE MILLER
HEAD OF HARP DEPARTMENT
JUILLIARD SUMMER SCHOOL,
INSTITUTE OF MUSICAL ART,
FINCH SCHOOL
Address Devon Hotel, 70 W. 55th St., New York

EDGAR SCHOFIELD
TEACHER OF SINGING
50 West 67th Street, New York
Telephone: ENdicott 2-9527

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

DEZSO D'ANTALFFY
COMPOSER AND ORGANIST
Radio City Music Hall
New York City

MISS LALLA THOMASON
PIANIST — TEACHER
The Barbizon, 140 East 63rd St., New York City
Telephone REgent 4-5700

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
57 West 46th St., New York City
Telephone BRyant 9-1927

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Pilgrim's Progress, Alice in Wonderland, New England Symphony, etc

FRANCIS MOORE
PIANIST, TEACHER, ACCOMPANIST
169 East 78th Street, New York City
Telephone REgent 4-8226

PHILIP MITTELL
TEACHER OF MANY WELL KNOWN VIOLINISTS
EDITOR, MITTELL'S VIOLIN CLASSICS
Studio: 50 W. 67th St., N. Y. ENdicott 2-3464

EUGENIE B. ABBOTT
TEACHER OF SINGING
313 East 51st Street, New York
Tel. PLaza 3-2533

MARY E. DEWSON
DICTION
English—French—German—Russian—Italian
45 Tiemann Place, New York City
CAthedral 8-0704

RETTA McKENNA-WEBNER
VOICE PRODUCTION
RADIO—CONCERT COACH
Studio: 15 West 55th St., New York
Telephone COlumbus 5-6848

RAYMOND BAUMAN
PIANIST
Sherman Square Studios, 160 West 73rd St., New York TRafalgar 7-6700

JOHN BRYANT ITELL
ARRANGEMENTS
ORCHESTRATIONS
1416 Steinway Hall, New York City
Telephone SHore Road 5-3588

F. W. RIESBERG, A.A.G.O.
Organist Sesquicentennial Exposition
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 601 West 140th Street
Tel.: EDgecombe 4-4819

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2638

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6635
Also Classes for Children

CARL M. ROEDER
TEACHER OF PIANO
Its Technique, Literature and Interpretation
Member of Faculty of the Juilliard School of Music
Director of Music in the Barrington School for Girls
Studios: 607-608 Carnegie Hall, New York

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

MME. FLORENCE LEE HOLTZMAN
VOICE—OPERA—CONCERT COACHING
Private Theater—217 East 64th St., New York
Telephone REgent 4-3025

EDWARD HARRIS
ACCOMPANIST—COACH
Concert and Radio Repertory for Singers
Studio: 111 East 37th St., N. Y.
Phone: LExington 2-5274

RAOUL COUYAS
DRAMATIC TENOR: Repertoire Samson—Otello—Tannhäuser—Walkure—Norma. Pupils accepted. Auditions only by Appointment.
160 W. 73rd St., N. Y. Tel. TRafalgar 7-6700

CARTER HULL
PUBLICITY
Weekly mailing
Rates on application
107 Greenwich Ave., New York CHelsea 3-8892

VITALY SAKOUTA
TEACHER OF LANGUAGES
FRENCH AND RUSSIAN
COACH OF OPERA DICTION
54 W. 68th St., N. Y. C. SUs. 7-8908

SOLON ALBERTI
TEACHER OF SINGING
ACCOMPANIST
COACHING IN RECITAL—ORATORIO—OPERA—RADIO—REPERTOIRES
161 West 54th St., New York CIrcle 7-5521

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone. SUsquehanna 7-1152

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

Accredited Musical Courier Correspondents*

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

AUSTRIA
Vienna: Dr. Paul A. Pisk, Schleifmuehlgasse 19, Vienna IV.

BELGIUM
Brussels: Sidney Vantyn, 14 Place Van Meenen.

CANADA
Calgary: Frederick Fraser, 419–13th St., N. W.
Halifax: A. Earle Giffin, 32 Mott St.
Montreal: J. Henri Goyer, c/o Mr. Victor Pager, 413 Power Bldg.
Saskatoon: Lyell Gustin, 512 Tenth St.
Toronto: Raymond Mullens, 659 Huron St.
Victoria, B. C.: Alan A. Fraser, Seven Oaks.
Winnipeg: Archibald Cooper, 475 Elgin Ave.

CHINA
Shanghai: Vanya Oakes, Care American Express.

CUBA
Havana: Ricardo M. Aleman, Concordia Num 88.

CZECHO-SLOVAKIA
Prague: Gerth-Wolfgang Baruch, Za Hanspaulkou 6, Prague-Dejvice.

DENMARK
Copenhagen: Christian Leth-Nielsen, Nicolai Plads 5—4e.

EGYPT
Cairo: Gerhard Willner, 113, rue Kasr el Aini.

ESTHONIA
Tallinn: Nikolai Lopatnikoff, Reimani 17.

FINLAND
Helsingfors: Nikolai Lopatnikoff, Pension Central, Alexandersg. 46.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

GERMANY
Berlin: Hans L. Heniot, Bermatoff, Pragerstr. 27, Berlin W. 50.
Cologne: Dr. Else Thalheimer, Monschauer-Platz 9, Cologne-Braunsfeld.
Dresden: Elinor Janson, Reichs str. 13. Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Hermann Lismann, Hermann Goering Ufer 82.
Hamburg: Edith Weiss-Mann, Alte Rabenstrasse 34, Hamburg 13
Leipsic: Dr. Adolf Aber, Pestalozzistrasse 3.
Munich: Dr. Wilhelm Zentner, Grutznerstrasse, 6/1.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 14, Langham Place, W. 1.

GREECE
Athens: Frank Choisy, 60 Zoodohou Pighis.

HOLLAND
Amsterdam: Eveleth van Geuns, Olympiaplein Straat 39.

HUNGARY
Budapest: Dr. Aladar Toth, Papnovelse 10.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Signora Gisela Selden-Goth, Via Michele di Lando 5.
Milan: Mary Tibaldi Chiesa, Via Petrarca 18.
Rome: Stella Saxton, Excelsior Hotel.

JAPAN
Tokyo: I. J. Fisher, 495 Itchome, Totsukamachi, Yodobashi-ku.

MEXICO
Mexico City: J. H. Plenn, Colombia 86, Altos.

MONACO
Monte Carlo: Sébastien Jaspard, La Vedetta, Escaliers Sainte-Devote, No. 3.

POLAND
Lemberg (Lwów): Alfred Plohn, Ul Tad. Holowki II.
Warsaw: S. Mateusz Glinski, Kapuecynska 13.

SPAIN
Barcelona: Baltasar Samper, Via Layetana 21, 2°.
Madrid: José M. Franco, 5, General Arrando.

SWEDEN
Stockholm: Herman Glimstedt, Linnégaten 83.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Splügenstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Konin, Kabanikhin Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2101 Highland Ave.

ARIZONA
Phoenix: Elizabeth Sterling, 3403 N. 7th St.

CALIFORNIA
Los Angeles: Raymond Mitchell, Los Angeles Evening Post-Record.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Constance Alexandre, 1865 California St.

COLORADO
Denver: Gustav Schoettle, 210 W. 13th Ave.

CONNECTICUT
New Haven: Elizabeth Kirjofsky, 117 Sheffield Ave.

DISTRICT OF COLUMBIA
Washington: George Sklar, 1342 Gallatin St., N.W.

GEORGIA
Atlanta: Mabelle S. Wall, Henry Grady Hotel.

INDIANA
Indianapolis: Herschell C. Gregory, 715 North Meridian Street, Lebanon, Ind.

IOWA
Des Moines: Mrs. Herbert W. Hahn, Yocum Apartments.

LOUISIANA
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Gustav Klemm, 920 St. Paul St.

MASSACHUSETTS
Boston: Alexander Williams, The Boston Herald.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 224 E. Maumee St., Adrian.
Detroit: Ruth C. Brotman, 2713 Calvert Ave.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Duluth: Miss Louis Travers, 110 Yorkleigh Apartments.
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Robards, 203 North Moffet.
Kansas City: Mrs. Paul C. Barbee, 3529 Central St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW YORK
Binghamton: Irene Smith, 562 Chenango St.
Buffalo: Louise H. Marvin, 254 Highland Ave.
Rochester: Gardner Read, Eastman School of Music.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Cincinnati: Marie Dickoré, 2719 Clifton Ave.
Cleveland: Rosa H. Widder, 1740 Coventry Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.
Toledo: Dorothy Jackson, 930 East Broadway.

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Shrine Auditorium.

OREGON
Portland: David Piper, 702 Studio Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.
Reading: Mrs. Raymond W. Albright, 1524 Palm St.

RHODE ISLAND
Providence: Blanche N. Davis, 8 Hamilton St.

TEXAS
El Paso: Mrs. Hallett Johnson, 1311 Montana St.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

VIRGINIA
Richmond: John George Harris, 703 Mutual Bldg.

WASHINGTON
Seattle: John Hopper, 5646 Brooklyn Ave.

WISCONSIN
Milwaukee: Justin McCarthy, 1227 No. Cass St.

*See first editorial page for list of other representatives.

WHOLE NO. 2867
VOL. CXI—No. 5

Published weekly October to May inclusive, monthly June, July, August and September by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 2, 1879. Price 20 cents. Yearly Subscriptions $3.00—Europe $4.50—Canada $4.50.

FIFTY-SIXTH YEAR

OSCAR SEAGLE
VOICE
Sherman Sq. Hotel, B'way & 71st St., New York
Phone ENdicott 2-4484

RICHARDSON **IRWIN**
TEACHER OF SINGING
55 Tiemann Pl., N. Y. C. Tel. MOn. 2-9469

GUSTAVO **CARRASCO**
TENOR
1416 Steinway Hall, New York City

WALTER SPRY
PIANIST and TEACHER
Summer Session at Converse College, Spartanburg, S. C.
Circular mailed on application

ANGEL AGNES **DONCHIAN** VOICE CULTURE
Hotel St. Andrew
B'way & 72d St., N. Y
Tel. ENd. 2-4084

EDWIN McARTHUR
COACH—ACCOMPANIST
350 West 57th St., New York Circle 7-2178

Vladimir PADWA
Pianist—Accompanist—Teacher
Accompanist to MISCHA ELMAN
Apt. 3A, 246 West 73rd St., N. Y. C. Tel. SUs 7-6864

MAUD **KEY SHELTON**
Soprano
CHICAGO GRAND OPERA
825 Orchestra Hall Bldg., Chicago, Ill.

ACTING TAUGHT **SINGERS**
Public Appearances—Professional Direction
Extremely Moderate Rates
League of the Allied Arts, 939—8th Ave., N.Y.C.

TITO **XIRELLI**
OPERA AND CONCERT BARITONE
1416 Steinway Hall New York City

FRED **BULDRINI** VIOLIN
Member of the AMATI TRIO
CONCERTS—RECITALS
3346-86th St., Jackson Heights, N. Y.
Phone HAvemeyer 9-2373

AVERNE **WESTLAKE** "FORTNIGHTLY" MUSICALES—IMPROVISATION
Advanced Thought in Piano Technique in Its Relation to Colorful Interpretation. Classes visited by appointment. 57 West 58th St., N. Y. Tel. PLaza 3-8582

ELSA **HOTTINGER**
CONTRALTO
CHICAGO GRAND OPERA COMPANY

SAMUEL **MARGOLIS** VOICE CULTURE
1425 Broadway, Suite 38, New York City

THE **WHITNEY** ENSEMBLE
Mgt. NBC Artists Service

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

ELEANOR HALL
STEELE—CLOVIS
SOPRANO *TENOR*
JOINT RECITALISTS
Management: Richard Copley
113 West 57th Street New York City

BERTHA OTT CONCERT MANAGEMENT
SUITE 1606—59 EAST VAN BUREN ST., CHICAGO
Concerts and Recitals—Write for Information

CHARLES WAKEFIELD CADMAN
American Composer-Pianist
AVAILABLE FOR CONCERTS
Manager: Harry Culbertson 8525 Blackstone Ave., Chicago

Something New **WALTER C. SIMON**
INTIMATE NOVELTY PIANO RECITALS
Specimen Program and Data sent on request
Address: 1414 Steinway Hall, New York City

SERGEI TARNOWSKY
PIANIST-TEACHER
STUDIO: 75 East Division St., Chicago, Ill.
Tel. Delaware 8594

ALMA **WITEK** VIOLINIST
Concerts & Recitals
INSTRUCTION
Faculty member, Academy of Allied Arts.
Tel. SChuyler 4-1216 349 W. 86th St., N. Y.

Mildred DILLING
HARPIST
Management: Hensel & Jones, Steinway Hall, N. Y.
Studio: 400 West 57nd St., N. Y. Phone 3-8717

JEAN BUCHTA, Mus.B.
Teacher of
PIANO AND PRACTICAL HARMONY
Special Courses for Laymen
200 W. 58th St., N. Y. Circle 7-7615 or Circle 7-2000

GEORGE ANSON
PIANO
School of Music
Illinois Wesleyan University, Bloomington, Ill.

MR. and MRS. HENRY HOLDEN **HUSS**
Joint Recitals—Piano and Voice Specialists
Studio: 704 Steinway Bldg., 113 W. 57th St., N. Y.
Address: 144 E. 150th St., N. Y. Tel: MOtt Haven 9-0363

PIETRO A. YON
ORGANIST
Carnegie Hall, New York City Circle 7-0953

EDWARD **COLLINS**
Pianist—Composer—Conductor
508 Kimball Building Chicago, Ill.

HARRIET FOSTER VOICE BUILDER and COACH
CONTRALTO
Studio: 404 East 55th Street New York
Phone: Wickersham 2-8668

MINNETTA RIGGS GREENWELL
Accompanist-Coach—Assisting Artist for late Evan Williams and other famous artists.
1400 Lake Shore Drive, Chicago Tel. Whitehall 4180

HORTENSE DRUMMOND
CONTRALTO
CHICAGO GRAND OPERA CO.
825 Orchestra Bldg, Chicago, Ill

HANNA BUTLER
Art of Singing
512 Fine Arts Building Chicago, Ill.

CYBELLA ABT
Soprano
CHICAGO OPERA COMPANY
OPERA—CONCERT—RECITAL
825 Orchestra Bldg. Chicago, Ill

ARPAD SANDOR
COACH
PROGRAM BUILDING FOR RECITALS
136 W. 55th St., New York Phone: CIrcle 7-6364

GEORGES **MIQUELLE**
Cellist
Orchestra Hall Detroit, Mich.

CECILE de HORVATH
PIANIST
(Baldwin Piano)
418 Fine Arts Bldg., Chicago

VITALY SCHNEE
PIANIST—TEACHER
2052 North Lane Court, Chicago, Ill.
Phone Div. 6223

EMILY ROOSEVELT
SOPRANO
Mgt Richard Copley, 113 W. 57th St., New York

MAX JACOBS *Violinist-Conductor*
TRENTON SYMPHONY ORCHESTRA
1013 Carnegie Hall, New York City

JOSEPH **REGNEAS**
VOCAL INSTRUCTOR AND COACH
"The Rodin," 200 West 57th St., New York

Mme. Melanie GUTTMAN-RICE
VOCAL INSTRUCTOR—Special courses for practical use in the theory and psychology given to teachers of singing.
370 Central Park West, N. Y. C. Riverside 9-3259

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL

RUTH **SHAFFNER**
SOPRANO—Soloist St. Bartholomew's Church
904 Park Ave., N. Y. BUtterfield 8-8411

MADELENA **PALTENGI**
LYRIC SOPRANO
Songs of Latin America, France and Russia, in native costume
160 W. 73rd St., N. Y. Tel. TRaf. 7-6700

YOLANDA **GRECO** HARP SOLOIST
Personal Representative:
G. L. MACFARLANE,
1425 Broadway, New York

HAZEL **GRIGGS**
PIANISTE—TEACHER
Hotel Barbizon, 140 E. 63rd St.,
New York City Tel. REgent 4-5700

VIOLA PHILO
SOPRANO—OPERA, CONCERT, RADIO
Address: 1417 Steinway Hall, New York City

OTTO LUENING
COMPOSER—CONDUCTOR
4½ years executive director Opera Dept. Eastman School
Vocal Coach—Theory and Composition
Address c/o Musical Courier, 113 W. 57th St., N. Y.

ETTA **HAMILTON MORRIS**
President New York Federation of Music Clubs
102 Pierrepont St., Brooklyn, N. Y. Tel. MAin 4-6935

MAURICE MATTESON
Director CAROLINA FOLK SINGERS
University of South Carolina, Columbus, S. C.

Mae DOELLING-SCHMIDT
Pianist
Studio: Kimball Hall Chicago

TOLLEFSEN TRIO
Piano—Violin—Cello
CONCERTS—INSTRUCTION
948 President St., Brooklyn, N. Y. STerling 3-3730

IDA HAGGERTY-SNELL
SCIENTIFIC VOICE PLACEMENT
Franz Liszt Academy of Musical Arts,
Baltimore Pike, Wawa, Pa.

MARCELLA GEON
PIANIST—TEACHER OF PIANO AND VOICE — OPERALOGUES
Studio: 160 W. 73rd St., N. Y. Tel. TRafalgar 7-6700

MME. CLAY-KÜZDÖ
VOICE SPECIALIST
Free Auditions—Scholarships
21 West 95th St., New York Riverside 9-0141

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE
APPRECIATION
230 West 59th St. Tel. CIrcle 7-5329

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 412 Fifth Ave., N. Y. C.

CONSTANCE **BEATUS**
SOPRANO
1412 Steinway Hall, New York City

VERA WEIKEL
SOPRANO
Representative: Joseph Rehber,
30 Charlton St., New York City WA. 5-0288

HELEN LANIER
SOPRANO
Mgt. Richard Copley, 113 West 57th St., New York

LEOPOLD TSCHARNA
NASCHATIER
Basso *Joint Recitals—Instruction* *Pianist*
Address c/o Musical Courier, 113 W. 57th St., N. Y.

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

SUE **HARVARD**
SOPRANO
Marble Collegiate Church, New York City
Address: 1412 Steinway Hall, New York City

SIBYL SAMMIS Mac DERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS: 160 W. 73rd St., N.Y.C.
Tel. TRafalgar 7-6701 and ENdicott 2-6748

PIERRE LUBOSHUTZ
PIANIST
Studios: 120 W. 70th St., New York City
Telephone ENdicott 2-7652

SUMMER MUSIC SCHOOL
Musicianship and Pedagogical Music Course for Teachers. How beginners play with good tone, good position and fluency. Special work for Rhythm and Harmony. Sight Singing without "do-re-mi," "numbers," "intervals."
EFFA ELLIS PERFIELD
103 East 86th St. (at Park Ave.) N.Y.C.

DALCROZE SCHOOL OF MUSIC
ROGER SESSIONS—PAUL BOEPPLE
Directors
ALL BRANCHES OF MUSIC
9 East 59th Street New York

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Public School Music Course in conjunction with Western Reserve University
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

MU PHI EPSILON
National Honorary Music Sorority
National President: BERTHA M. KING, Minneapolis, Minn.
NATIONAL CLUB HOUSE
333 Central Park W. Apt. 33, New York
Telephone Riverside 9-9332
EDNA M. WERDEHOFF, Mgr.

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college
JOHN FINLEY WILLIAMSON, *President* PRINCETON, N. J.

MOOR DOUBLE KEYBOARD PIANO
NEW ENGLAND CONSERVATORY BOSTON
SUITE 717, 30 ROCKEFELLER PLAZA NEW YORK

INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL OF MUSIC
Ernest Hutcheson, Dean—Oscar Wagner, Assistant Dean
A school for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Science with Major in Music
120 Claremont Ave., New York City
Catalog sent on request

Vol. CXI, No. 5
Whole No. 2867

MUSICAL COURIER

Weekly Musical Newspaper Established 1880

Copyright, 1935, by The Musical Courier Co., Inc.

New York, Saturday
October 5, 1935

Vichy Composers' Convention Protests Jazzing of Classics

International Festival Enlisting More Than Sixty Composers Accompanies Deliberations of Congress—Strauss Conducts Own Works

By IRVING SCHWERKE

VICHY.—Harps of many nations were sounded within the corroborant precincts of this popular place from September 1 to 9, dates of the meeting in the French spa of the Permanent Council for the International Cooperation of Composers, and the International Music Festival given in conjunction therewith.

For the occasion, nature, hotels and townspeople, and the forces pertaining to the Casino Theatre, did everything in their power to help make the venture succeed. The throng of melomaniacs who gathered here for congress and festival were rewarded with a salutiferous *regime* of music and outdoors that benefited every one of them. In years Vichy had not had so many visitors, and this summer's musical activities proved that the town on the banks of the Allier is second to no other European locality as an ideal festival resort. A music festival at Vichy—and staged as expertly as this one was—can never fail to be a sheer delight.

THE PERMANENT COUNCIL

The central point of the discussions of this organization during its reunions here was the *droit moral*—that is, how to stop and prevent the nefarious practise now allowed in practically all countries of distorting music in ways which contradict the form or the spirit in which it was composed. Jazzing the classics is an illustration which will put the reader in line with the council's thought. The Permanent Council unanimously adopted the resolution that its members establish contacts with their respective governments to the end that in all countries, the *droit moral* be efficaciously guaranteed, the maintenance of the integrity and the spirit of musical compositions of all times and epochs being perhaps the most urgent artistic need of the present crowded hour. As a further protection against musical piracy and deformation, the Permanent Council hopes that the task of offsetting attacks on the *droit moral* will in each country be confided to artistically and legally competent authorities in close contact with the council.

The Permanent Council also took other pertinent resolutions. One of them has to do with the enlargement of the scope of public-school music and the employment of the radio in musical pedagogy. Another concerns the real mission of the radio, the Permanent Council hoping that, in addition to its informative and entertainment functions, the radio would more and more become an element in the formation of musical taste and the propaganda of works of real artistic value.

LIBRARIES TO BE CREATED

Acting upon the proposition made by Count Volpi at the Venice Congress in 1934, the Permanent Council decided upon the creation at Venice, and as an adjunct of the Italian Music Festival, of an International Archives of Contemporary Music.

In line with this plan, the Permanent Council also decided upon the constitution at Paris of an International Library of Contemporary Music with the subsequent establishment of branch libraries in all the principal musical centres of the world. The purpose of these archives and libraries is not only the conservation of musical scores; these are intended for the convenience of musicologists, writers, teachers, conductors, producers, students, who will thus be able to consult, in convenient places and with a minimum of effort ,collections of representative contemporary music.

The Permanent Council also discussed and approved its by-laws, and in closing voted that, in commemoration of the Vichy Congress and Festival, two concerts of international music be given annually in that city under the patronage of the council. The next session of the Permanent Council is to take place at Stockholm, February 22-27, 1936.

It is thus seen that the Permanent Council for the International Cooperation of Composers (founded in Berlin, in February, 1934, on the initiative of Richard Strauss) is actively fulfilling its *raison d'être:* the examination, on an international basis, of questions and problems of interest to composers.

Eighteen nations—the United States is not one of them—are now affiliated with the Permanent Council, they and their official delegates being Austria (Dr. Wilhelm Kienzl), Belgium (Emil Hullerbroeck), Czechoslovakia (Jaroslav Kricka), Denmark (Peder Gram), England (Herbert Bedford), Finland (Kilpinen), France (Carol Berard), Germany (Emil von Reznicek), Hungary (Eugene Huszka), Iceland (Jon Leifs), Italy (Adriano Lualdi), Jugoslavia (B. Papandopulos), Norway (Svere Hagerup Bull), Poland (Ludomir Rozycki), Portugal (Freitas-Branco), Spain (José Forns), Sweden (Kurt Atterberg) and Switzerland (Carl Vogler).

Officers of the Permanent Council are Dr. Richard Strauss, president; Albert Roussel, Lualdi, Sibelius, vice-presidents; Kurt Atterberg, secretary; Herbert Bedford, assistant secretary.

The Vichy Congress and Festival were under the official patronage of the French Government. Carol Berard, secretary of the Composers' Union and French delegate to the Permanent Council, was entrusted with the management of matters pertaining to the congress, while Gustave Samazeuilh (member of the board of the Composers' Union) was liaison officer between the Permanent Council, the Compagnie Fermiere de Vichy and the Casino Theatre.

The International Music Festival which accompanied the Permanent Council must be recorded as utterly successful. It consisted of opera and ballet, symphonic concerts indoors and out and chamber-music concerts. All were attended by capacity audiences and all must be praised for the generally high standard attained. René Chauvet, artistic director of the Casino Theatre, upon whose shoulders devolved the major responsibilities of the vast program, proved himself a master of the situation, while no praise could exceed the merits of the Casino Orchestra

(*Continued on page* 34)

De Vega Tercentenary Observed

Songs by Dramatist, Opera, Zarzuela, and Lectures Applauded in Madrid Capital

By JOSE M. FRANCO

MADRID.—Commemorating the Lope de Vega tercentenary, which is being celebrated this year, the Sociedad de Cursos y Conferencias organized a concert in which the public heard for the first time *Los Cantores clasicos españoles*—a group consisting of Señoritas Sanchez, Alonso, and Ballesteros and Señores Garcia and Valenzuela. Most of the songs they interpreted are from the Lope de Vega epoch; indeed most of their texts came from the great dramatist's pen. The musical part of some of them is by unknown composers, while others are by some of the outstanding musicians of that distant day, such as Francisco Guerrero, Mateo Romero "Capitan," Juan Blas de Castro, Palomares, and others. Some were sung with keyboard accompaniment, others were unaccompanied. These singers, whose intention it is to dedicate themselves to the ancient music of Spain, have been perfectly trained for such work by Eladio Chao.

GOVERNMENT SPONSORED OPERA PLEASES

Falling in line with *las fiestas de la Republic,* three representations of opera (organized by the Government) were given in the Teatro de la Zarzuela, people turning out in great numbers to hear them. La Boheme, with Rosetta Pampanini, Dora Dori, Granda, Manzini and Zambelli, won a triumph. Rigoletto offered Maria Espinalt (one of our compatriots) the opportunity to display her beautiful, homogeneous voice, and marvellous technic. If to these gifts was united a more expressive style of singing, Maria Espinalt would certainly rank among the foremost vocalists of the day. The Rigoletto cast further included Antenore Reali in the title role and Tomás Alcaide as the Duke. The third performance—Tosca—brought us Rosa Raisa, tenor Granda and baritone Rimini. Maestro Podestá conducted the three works, the praiseworthy orchestra being that of the former Teatro Real.

The typical Spanish zarzuela has recently been embellished by No me olvides (Do Not Forget Me) with music by Pablo Sorozábal, libretto by Romero and F. Shaw. A popular work, popular appeal, popular success.

TWO VIOLINISTS

The Circulo de Bellas Artes was the scene of two interesting volin recitals by artists working under the guidance of Maestro Arbos, conductor of the Madrid Symphony; namely, Teodoro de Gracia (Sarasate Prize from the Madrid Conservatory) and Eduardo Hernandez Assiain (recent winner of the Union Radio Prize.)

LECTURES

There is a large public in Madrid for lecturers which have vital subjects, and some talks lately heard were quite worth while. Curt Sachs gave a lecture-audition covering the various periods of musical history, in which he used his "Sonorous Anthology;" Lady Helly Christina spoke on song in English music; and D. José Subirá offered a lecture-recital of great merit, on music and dances in the beginnings of the Spanish theatre.

Active Season Planned for Budapest

BUDAPEST.—The coming concert season in Budapest promises to be the most active in some years. Conductors appearing here will include Toscanini, Mengelberg, Furtwängler, Bruno Walter, Klemperer, Kleiber, Weingartner, Molinari, de Sabata, Desiré Defauw, Eugene Ormandy and Fritz Reiner.. Casals is to return after a long absence; Piatigorsky and Cassado also will appear. Among pianists to be heard in 1935-36 are Cortot, Dohnanyi, Horowitz, Edwin Fischer, Bachaus, Gieseking, Arthur Rubinstein, Prokofieff, Lhevinne, Bela Bartok. Chamber music is to be represented by the Léner, Roth and Manhattan quartets, sonata recitals by Bartok-Szigeti and Dohnanyi-Thibaud. An impressive list of violinists will be heard, including Adolf Busch, Thibaud, Erica Morini, Szigeti, Milstein, Huberman and Guila Bustabo. Among vocal recitalists are Schipa, de Luca, Gigli, Gina Cigna and Marian Anderson. B.

La Scala to Give Novelties

MILAN.—The new season at La Scala will include the première of Wolf-Ferrari's Il Campiello and of a new ballet by Giulio Cesare Sonzogno, and the Italian première of Strauss's The Silent Woman. The less familiar items in the repertoire are Il Natale, an oratorio by Perosi, Orseolo by Pizzetti (heard this summer at Florence), La farsa amorosa by Zandonai, and Ave Maria by Allegra. Foreign works to be heard are Parsifal. Lohengrin, Mignon, Samson et Dalila, and Rimsky-Korsakoff's Kitej. The entire Puccini Trittico is announced, as well as such staples as Otello, Il Matrimonio Segreto, Don Pasquale, Iris, La Wally, Mefistofele, Lucia, Rigoletto, Gioconda and Gianna Schicchi. The conductors will be Marinuzzi, Antonicelli and Del Campo, with De Sabata and Emil Cooper as guests. M.

Munich Festivals Close With Wagner and Strauss

Many Foreign Visitors in Audiences —Strauss Knappertsbusch and Fischer Conduct

By DR. WILHELM ZENTNER

MUNICH.—The Nibelungen Ring was done only once during this summer's festival. The Munich production of the work is based on many years' experience and the effort is to give it quite according to the intentions of Wagner, at the same time employing recent acquisitions of modern stage *archetektonic* and machinery. Many gratifying technical improvements were thus remarked in the presentation under discussion, Rheingold, Walküre, Götterdämmerung profiting especially by them.

Hans Knappertsbusch achieved the nearly superhuman task of conducting practically all the festival evenings. One may now and then then differ with him as to details, but his general conception of the Ring and the way he made it rise to incomparable heights, had overwhelming effectiveness. He was throughout served by a marvellous orchestra and also by fine casts, the clatter including Wilhelm Rode, an ideal embodiment of Wotan, Frida Leider, giving a very heroic, perfectly sung Brünnhilde; Julius Pölzer, an attractive Siegfried; Carl Seydel, impressive as Mime; Ludwiz Weber, a sinister Hagen; Maria Olszewska, splendid as Erda and Waltraute; and Fritz Wolff, doing Loge and Siegmund with superior intelligence.

If the Munich State Opera interpolated a week of Strauss 'twixt Mozart and Wagner, it was only fitting that it should thus honor its illustrious son. Nearly all the works of Strauss are firmly lodged in the Munich repertoire and many of them, as given here, are to be regarded as absolutely standard performances. The Strauss compositions heard this time were Feuersnot, Salome, Elektra, Rosenkavalier, Josefslegende, and Frau ohne Schatten.

The master himself conducted the three great one act works and the pantomime. His conducting made it understood that his stage works are "orchestra" as well as "singing" operas in the finest sense, provided of course that a conductor can, as he does, obtain the very perfection of agreement between orchestra and singers by being himself equal to both of them.

Rosenkavalier and Frau ohne Schatten (both newly staged) were conducted by Knappertsbusch and as the Munich Opera boasts of such qualified interpreters as Hildegard Ranczak (Salome, Frau des Farbers), Maria Olszweska (Klytemnestra, Herodias, Oktavian) Felicie Hüni-Mihacsek (Feldmarschallin), Elizabeth Feuge (Diemut), Bertold Sterneck (Ochs von Lerchenau) and others, it was easy enough to manage without "guests." The public success for all concerned was tremendous.

A charming presentation of Entführung aus dem Serail in the second Mozart series, was especially enjoyable as conducted by Karl Fischer.

Helsingfors Sibelius Fête Opened by Koussevitzky

By NIKOLAI LOPATNIKOFF

HELSINGFORS.—The Helsingfors season commenced with an extraordinary event: Koussevitzky conducted the Helsingfors Symphony Orchestra in a concert devoted entirely to Sibelius, and which can be considered as the overture to the Sibelius Festivals of 1935.

The program comprised Sibelius' second and seventh symphonies and the symphonic poem Tapiola. Koussevitzky's interpretation of these works was inspired and will constitute a lasting memory for the Finnish public that heard him. The country well knows what it owes to the celebrated leader of the Boston Symphony Orchestra for his sponsorship of Sibelius' music in America, and the exceptional reception he received here demonstrated musical Finland's gratitude. The hall was crowded to its utmost limits—Sibelius was in the audience—and towards the end of the concert the public's ovations were transformed into a rousing manifestation for both Koussevitzky and the fêted Finnish master.

SIDELIGHTS ON THE CAREER OF SAINT-SAËNS

October 9, 1835—December 16, 1921

By IRVING SCHWERKE

IT IS not my purpose to prophesy which of Camille Saint-Saëns' works will or will not live. The world does not need to be told how to "appreciate" this musician. If the world will learn to enjoy him, that will be both sufficient and a rare beginning.

Saint-Saëns was one of the musicians of whom d'Indy said, "they did not know how to liberate themselves completely from the errors established by the Judaic school, and who consequently remained incapable of opening any new roads whatsoever to their art." On the other hand, Georges Servières wrote of him, "Saint-Saëns is first of all a musician. Liszt said even more than that: he called him *un musicianissme*. By his innate gifts, his marvellous ear, his precocious erudition, his assiduous piano (synthetic instrument) and organ (symphonic instrument) playing, by his experience in all the forms of vocal and instrumental composition, and his rare knowledge of ancient and exotic music, he was a musician," Monsieur Servières proffers in extenuation of his own and Liszt's assertions.

"I met Saint-Saëns the first time in the spring of 1884, in Weimar, in the home of Liszt," Dr. Felix Weingartner recently wrote me. "The French master had attended the festival that year and also the performance of my first opera, Sakuntala. In Liszt's home, he played parts of his new opera, Henry VIII, and much Mozart. Liszt was more than delighted over Saint-Saëns' playing and at the top of his voice called to his pupils, *'Seht Ihr, so müsst Ihr Klavier spielen!'* The compliment was supreme."

A Long and Fruitful Career

An outline of Saint-Saëns' terrestial sojourn can be given in four or five brief paragraphs, and without worrying the reader with the usual "is-divided-into-three-periods" nonsense. Flowers and art do not unfold in sections for the convenience of historians and conservatory teachers, and the botanical analysis of dicotyledones is impotent to assist the seeker after "the things of the spirit" to even an ordinary, much less unspeakable joy in "a primrose by a river's brim."

The essential physical points of his life would seem to be that he was born, had a career, and died. The first event took place at Paris, October 9, 1835, the second took place all over the world, the third happened at Algiers, December 16, 1921. As one commentator said, "Nature gave Saint-Saëns in-

SAINT-SAENS ON HIS DEATH-BED, from a hitherto unpublished portrait made by Pierre Segond-Weber, at eight o'clock of the morning after the Master's passing. The portrait is inscribed: "To M. Jean Leaurendeau, this last portrait of the glorious Master who died in his arms. (Signed) Pierre Segond-Weber."

tellect, talent, energy, elasticity of spirits, unalterable cheerfulness, and an inexhaustible capacity for work."

An important event which, so far as I know, is overlooked by his biographers, happened on his fifth anniversary when a friend gave him a copy (full score) of Mozart's Don Giovanni. "On which musical substance," Saint-Saëns was often heard to remark, "I nourished myself; my baby-food, as it were." Gounod, speaking of his illustrious confrère, said, "At five he already lacked inexperience."

Other incidents. At the age of seven, Saint-Saëns became a piano pupil of Stamaty, and a harmony pupil of Pierre Maleden. He gave his first piano recital in 1846, in the Salle Pleyel, Paris. In 1851 he met Liszt. His first symphony was performed in 1853. From 1861 to 1865 he was teacher of piano at the Ecole Niedermeyer, Gigout, Messager and Fauré being among his pupils.

SAINT-SAENS IN ATHENS, DURING A VISIT MADE IN 1919.

In 1871, "to protest against the almost universal antipathy evinced towards living French composers," especially those who wrote instrumental music, he became along with other French musicians a founder of La Société Nationale de Musique, "whose object was to produce new works of the French school."

In 1877 the first audition of Samson et Dalila was given at Weimar. In 1881 Saint-Saëns was elected a member of the French Institute. Henry VIII was produced in 1883, Ascanio in 1890, Dajanire in 1911. His numbered opuses mount to one hundred and sixty-nine. His many tours as pianist - composer - conductor took him to every country of the world where European music was then appreciated.

He seldom if ever attended the premieres of his compositions, and to escape those "ordeals" usually took the first boat to Algeria, Tunis, or the Canary Islands. He composed in practically every branch of musical art, was the general editor of Durand's complete edition of Rameau, wrote a book of poems, some farces, a number of scientific treatises, many essays on music, had a priceless sense of humor, and was a fascinating, generous, warm-hearted man.

Personal Sidelights

"You cannot over-emphasize the greatness of Saint-Saëns' humanity," Jean Leaurendeau, the master's secretary and faithful traveling companion, cautioned. "He had a heart of pure gold. Under his rather brusque exterior was the most human heart imaginable. That is why Saint-Saëns died possessing such a small worldly fortune. He gave everything away; he was always aiding many people. He used the income from his works to help others.

"We would be lunching or dining in some restaurant. Some hungry beggar would ask him for alms. Without looking at the amount he gave, he would empty his pocket into the astonished beggar's hands, turn to me, and say, 'But for a kind Providence, I might be that man!' And this was not a rare occurrence, but almost a daily one.

"Another aspect of his character that is generally overlooked in consideration of Saint-Saëns"—and no one knew him as did Monsieur Leaurendeau, whose words I am transcribing—"is that he was the personification of conscientiousness. If he now and then said sharp things to his younger colleagues, it was not because he feared or envied them—he had everything—but because of the dictates of his conscience. Fauré always held him up as a model to his students.

"You, of course, remember the timely advice which Saint-Saëns gave to the young musicians present at the inauguration of the American Conservatory of Fontainebleau. He ended his talk with the remark, 'Modern music is not without charm—it is like operetta, which is a young girl that has gone wrong!'"

He was an enthusiastic and tireless worker," *mon ami* Leaurendeau went on, "and never stopped work. Including the very day of his passing, he worked joyously and with confidence. He was always up at five writing or composing, even on the day of his death.

"Contrary to Gounod and Massenet, he did not like to give compliments or to receive them. He was often criticized for this, but it was his way. He abhorred flattery and all forms of adulation and whenever he paid a compliment to one of his singers or instrumental interpreters, you may rest assured it was merited.

"Though he wasted no words in oily phrases, he was kindness itself to all those with whom he worked. One time a performer who was to take part in the composer's Septet, went to the director of the theatre and said, 'Saint-Saëns is to play the piano part, and I am so terrified that I must renounce the honor of playing in this concert.' The master, amused, asked to have a talk with the man. 'But *Maitre*,' the affrighted protagonist stammered, 'with you at the piano, what shall I do?' 'Play as if I were not there,' Saint-Saëns commanded. Naturally, the concert was a triumph, and Bordeaux is still talking about it.

"One thing Saint-Saëns did not like to give was his autograph—and how people used to annoy him to get him to sign his name on this or that. He would do anything to avoid after-the-concert autograph hunters."

Ritirement and Final Days

The master retired from public playing after a concert at Dieppe. "It was his last one, and he was eighty or eighty-two, I do not recall which," Leaurendeau said reminiscently. "Saint-Saëns used to tell me, 'I do not want people to say of me, *"poor man!"*' To which he would add, 'One should know how to retire in time.'

"In 1919 we attended rehearsals of Hélène at the Paris Opéra. The score, as you know, calls for a large orchestra. One day Saint-Saëns took Conductor Chevillard aside, and whispered the information, 'Too bad, *mon cher*, that in the finale the bassoon came in one beat too soon!' This illustrates how perfect was his hearing at the age of eighty-four.

"He adored travel. We went everywhere, and always maintained that he did not travel for his personal pleasure, but for the sake of Art. In 1919 we went to Greece. Looking down from the Acropolis, the master mused, 'At last I have realized my dream. I have climbed the sacred mountain and touched the divine stones.'

"He conducted a concert in the antique theatre at the foot of the Acropolis, was decorated with a Grecian order and acclaimed by a numberless throng. After the concert the musicians of the orchestra unharnessed the horses of his carriage and themselves drew it through the streets of Athens, the entire population cheering. The composer said that all of these marks of appreciation and friendly feeling passed over his head to address themselves in reality to his beloved homeland, France.

"Saint-Saëns died in Algiers, December 16, 1921. He was not ill, though he did have a slight cold. He had always entertained horror of dying from a lingering or ugly illness (not because he feared death, for he had no dread of it whatsoever) but because, as he so often said, 'My desire is to die a beautiful death, like the heroes in Verdi's operas, who pass away at the moment of their most beautiful notes.'

"He was happy and gay all that last day, playing the piano and singing. In the evening, at nine-thirty, we played the traditional game of dominoes. At ten-thirty he died. I held him in my arms. He had no fear and was full of courage. His one care seemed to be to encourage me. When he felt the crossing was now imminent, he looked straight ahead and, smiling, said, 'No matter what you do now, my friend, it is the end.' A great musician, a great man, a great human heart had gone on. The flag of France was his shroud."

Emma Eames' Memories

Another particular debt of gratitude I have towards this article, is that it brought me two afternoons with Emma Eames, Madame

EMMA EAMES
as Colombe in Saint-Saëns' opera Ascanio.

Eames being the kind of friend of whom it were impossible to see enough. "She will tell me something about Saint-Saëns' opera Ascanio," I promised myself, "for she was one of its creators."

"My memories of the composer are not numerous, but vivid," the ever-lovely singer recalled. "He had great charm, an immense sense of humor, and an uncommon love for and understanding of animals. Animals that would never make up with a stranger immediately became friendly with him. In London, for example, he became great friends with my parrot, a charming bird and as gentle with me as could be, but quite ferocious with other people. I was the only person that could do anything with him. He loved only me, but allowed Saint-Saëns to play with him as he would. It is interesting as an illustration of his affection for and influence over animals.

"I first came in contact with the master in the winter of 1890-91," Madame Eames continued, "when I 'created'—as they call it in France—the role of the *ingenue* Colombe in his opera Ascanio. Benvenuto Cellini

(*Continued on page* 31)

BIBLIOGRAPHY

Interesting reminiscences of Saint-Saëns are found in many books and articles. Some of them, to which the author acknowledges indebtedness for certain details and stories, are:

Grove: Dictionary of Music and Musicians.
Vallas: Claude Debussy et son temps.
Van de Velde: Anecdotes Musicales.
A. Dandelot: Petits Cotés Amusants de la Vie Musicale (two volumes).
Servieres: Saint-Saëns.
Félia Litvinne: Ma Vie et Mon Art.
Saint-Saëns: Ecole Buissonnière.
Gounod et le Don Juan de Mozart.

Novelties for Quaker City Season Announced in Interview by Stokowski

Conductor of Philadelphia Orchestra Discusses His Conceptions of Audiences and the Function of a Symphonic Ensemble

PHILADELPHIA.—Leopold Stokowski, conductor of the Philadelphia Orchestra granted an interview to the music critics of Philadelphia, on September 26, to discuss some of the plans for the forthcoming season.

As usual, the subject of modern music was one of the first to be discussed. Mr. Stokowski said that he receives scores from anyone, anywhere. These scores are studied, and those displaying the most merit are played by the orchestra in rehearsal. Then, after careful thought and consideration, the decision is made as to which ones to present to the audiences. Those to be played this season will be selected from the following list, with some possible additions of those still coming in: Aaron Copland's Short Symphony, Charles Wittel's Romantic Symphony, Avshalomoff's In Hutungs of Peking, Blitzstein's Orchestra Variations, Eichheim's Korean Sketch and A Chinese Legend, Alois Reiser's Erewhon, Brook's new work, McDonald's Rhumba Symphony and Cycle of Lamentation, Morton Gould's Jazz Fugue, Alban Berg's Symphonische Stücke aus der Oper Lulu, Sonzogno's Tango, Estrada's Argentine Dance, and Poulenc's concerto for two pianos and orchestra. It was made clear that not all of these will be played.

AUDIENCE PSYCHOLOGY AND NEW ART

Mr. Stokowski believes that audiences are becoming more receptive to modern music all the time, that no two people are alike, and that just as there is variety in life, so Art should be as varied. He does not pretend to say whether the modern music of today will live and be considered the masterpieces of tomorrow, but believes in presenting that which seems to be breaking new paths in the realm of music.

Chinese music was discussed, and its close relation to the lives of the Chinese. Mr. Stokowski would like to present some of it to American audiences and is trying to work out a means of presenting it in its original form with native instruments and possibly native musicians.

There will be no opera given in the orchestra season this year, but thought and consideration are being given to plans to present it in future, stripped of the non-essentials.

Mr. Stokowski feels that the orchestra should be for the whole public, serving them and giving them what their need is, although that need is constantly changing. His means of finding the need is by letters, request programs and what he expresses as "a certain feeling at the concerts, to which I am very sensitive, although I cannot explain it." He spoke particularly of the prospective tour which the orchestra is to make in April, and stated that in each city it would try to provide the kind of a program that particular community wanted. The cities are to be invited to write to him expressing preferences.

Asked what his idea of an ideal season would be, he said, "Symphony concerts, opera, ballet, drama with music, chamber music given in a large, modern house built expressly for the purpose, with acoustics as fine as possible, where everyone can have a comfortable seat and hear the music at small cost."

In response to the many requests from adults for the kind of concerts given for the Youth Concerts, such programs will be given probably on some Sunday evenings.

The interview took place between auditions for vacancies in the orchestra. After a short reference to interest in the cinema, and the hope that the Philadelphia Orchestra may play a large part in this medium, and the development of it in relation to music, Mr. Stokowski returned to the auditions.

M. M. C.

GÖTA LJUNGBERG,

soprano of the Metropolitan Opera, sang in Montreal for the first time on September 21, as guest artist of the San Carlo Opera. Mme. Ljungberg was heard in the rôle of Elisabeth in Tannhäuser. The performance was held in the Forum, the huge auditorium that accommodates crowds for sports events. Mr. Gauvin, local manager, has requested Fortune Gallo to bring the San Carlo Opera with Mme. Ljungberg, back to Montreal for a return engagement.

Hadley Resigns Berkshire Festival Conductorship

Dr. Henry Hadley has resigned the conductorship of the Berkshire Symphonic Festival, Stockbridge, Mass.

Dr. Hadley's letter to the trustees of the festival was as follows:

"You of course know I have been greatly gratified at the success attained by the Berkshire Festival in the last two years and particularly appreciate the cooperation the board has given me in my part of the work. Another year is coming on and much attention must be given soon to plans for the next festival. While nothing would please me more than to be able to look forward to acting as conductor of the orchestra in August, 1936, I have made other plans which will preclude my being with you. Please present to the board my very best wishes and my thanks for their consideration.

Sincerely,

HENRY HADLEY."

Miss Gertrude Robinson Smith, president of the festival, announced that the trustees had accepted his resignation with regret.

Werner Janssen Recovers from Injuries in Motor Accident

ALLENTOWN, PA.—Werner Janssen, orchestra conductor, who suffered injuries in an accident while motoring near this city recently, is recuperating satisfactorily in a local hospital. His injuries, at first thought to be serious, were found to be only severe lacerations of the head and leg, but will require his remaining several weeks in the hospital. Janssen, who was enroute to New York from Stroudsburg, Pa., was thrown over the windshield of his car when he was forced to turn off the road to avoid colliding with another vehicle.

K. B.

Cleveland Orchestra Plans Schedule of Major Symphonic and Opera Fare

Rodzinski to Conduct Extensive List of Orchestral, Ballet and Operatic Performances—Museum of Art Again to Sponsor Concert Course—Institute of Music and Fortnightly Club among Leading Musical Forces

CLEVELAND, O.—Following an inactive summer in the field of music, the coming season shows promise of breaking all previous records as far as quality and quantity of music are concerned. Foremost in importance is the schedule of the Cleveland Orchestra, with October 10 set for its opening concert. There are to be eighteen pairs of symphony concerts under the baton of Artur Rodzinski, embarking on his third season at the helm. Rudolph Ringwall will find this, his tenth season as assistant, now associate conductor, filled with popular and fourteen children's concerts. There is also to be a series of ten coast-to-coast network broadcasts early in the season, while the out-of-town engagements have been increased so that a three weeks' tour in February has been booked instead of the customary two weeks.

Among solists for the course, the announcement so far includes Heifetz, October 17 and 19; Emanuel Feuermann, Dalies Frantz, Mischa Levitzki, Severin Eisenberger and Arthur Loesser. Josef Fuchs, concertmaster, and Victor de Gomez, principal cellist of the orchestra, make a joint appearance in the Brahms double concerto. The orchestra will also lend its services to three appearances of the Monte Carlo Ballet Russe in December.

Four operas are scheduled for eight performances, of which the first will be Der Rosenkavalier on October 31 and November 2 with a cast presenting Lotte Lehmann as the Marschallin; Grete Stueckgold in the name part; Emanuel List as Baron Ochs, and the Americans, Susanne Fischer and Albert Mahler. Carmen in English will be performed during Thanksgiving week with Bruna Castagna and Armand Tokatyan. The third opera will be a novelty, as yet unannounced, again to be presented with the coöperation of the League of Composers, New York. The climax of the opera season is reached with the performance of Parsifal in Holy week, with Paul Althouse and Dorothee Manski in leading rôles.

Next in importance is the course offered by Mrs. Emil Brudno, who, under the auspices of the Cleveland Museum of Art, is launching upon her third seasonal venture with six outstanding attractions.

Kirsten Flagstad is to open this series on October 18, to be followed by Fritz Kreisler, Ignatz Friedmann, Ria Ginster, and Artur Schnabel, Trudi Schoop with her comic ballet and Edith Lorand with her Hungarian Orchestra.

The Cleveland Institute of Music opens its fifteenth year with an array of recitals and lectures. The first of these events will be a piano recital by Arthur Loesser on October 4. Nevada van der Veer, Beryl Rubinstein, Josef Fuchs and other department heads will be heard in recital during the season. The Comparative Arts Course will trace medieval art onto the beginnings of English literature through the Elizabethans to the great schools of the Renaissance and the Reformation. The final program in May will be devoted to contemporary music.

The Fortnightly Musical Club (Mrs. Harry Valentine, president) is making far-reaching plans for a season of eight afternoon concerts under the direction of various chairmen.

Clarice Balas presentd five of her students in recital at Steinway Hall, taking part at the second piano for the Tschaikowsky B flat minor concerts the Beethoven E flat and the Mozart D major.

Selverin Eisenberger, who is forsaking Cleveland for the Cincinnati College of Music this year, is going to return for a series of four recitals at the Hotel Statler. The first of these takes place on October 21. His program scheme will be a two composer concert, such as: Schubert and Liszt; Mozart and Beethoven; Debussey and Mendelssohn; and Schumann and Dohnanyi.

R. H. W.

Changes in Philharmonic Orchestra Personnel

The New York Philharmonic-Symphony Society, which opened its ninety-fourth season at Carnegie Hall on October 3 under the direction of Otto Klemperer, has appointed as assistant concertmaster John Corigliano, young American violinist, born in New York in 1901. His teachers were Alois Trnka and the late Leopold Auer. In addition to recitals, he has appeared as soloist with the New York Philharmonic, the Cleveland and St. Louis Orchestra, and has been heard over the Columbia network.

René Pollain, solo viola of the orchestra since 1928, has been pensioned and his place will be taken by Zoltan Kurthy. The assistant solo viola will be Joseph Vieland.

In the brass section, William Vacchiano has been engaged as third trumpet. He is a graduate of the Juilliard School and has played with the Chautauqua Symphony Orchestra.

In addition to the regular members of the orchestra, two artists have been engaged for special work, Boris Kogan for the piano and celesta, and Melchiorre Mauro-Cottone for the organ.

The program for the opening concerts of the orchestra, on October 3, 4, 5 and 6, at Carnegie Hall, includes Shostakovitch's symphony, op. 10, the Beethoven Egmont overture, the Brahms serenade No. 2, and the Bach-Weiner toccata in C major.

During his second week Klemperer plans to do the Sibelius fifth symphony. In his third, he will give the first New York performances of Schönberg's "School" suite for string orchestra, which had its world première under this conductor with the Los Angeles Philharmonic last May.

Name Guest Conductors for Detroit

Iturbi, Molinari, Reiner, Rodzinski, Janssen, Golschmann, and Kolar to Lead Symphony Orchestra During Sabbatical Year of Gabrilowitsch—Opera and Ballet Performances Scheduled —Recitals Announced for Winter

DETROIT, MICH.—Owing to the recent illness of Ossip Gabrilowitsch, who has been granted a sabbatical year, several outstanding guest conductors are to occupy the podium in Orchestra Hall, directing the 1935-36 season of the Detroit Symphony Orchestra. Jose Iturbi will open the series. Others to be heard are Bernardino Molinari, Fritz Reiner, Artur Rodzinski, Werner Janssen and Vladimir Golschmann. Victor Kolar, associate director, will be in charge of four of the subscription programs as well as the thirty-nine Sunday night Ford broadcasts.

Five series of concerts will be given this season; the Thursday evening subscription events; six popular concerts on Saturday evenings, directed by guest conductors; the Young People's Saturday morning series, led by Mr. Kolar with Edith Rhetts Tilton giving explanatory talks; the free concerts for the children of greater Detroit; and a new series in collaboration with Wayne University, affording college credits. to be given during the second semester. Subscription events are scheduled for October 31; November 7 and 21; December 12 and 19; January 2, 9, 23 and 30; February 13 and 27; March 5 and 12.

The series includes twelve orchestral concerts; a performance of Puccini's Tosca to be given in co-operation with the Detroit Civic Opera Society and a production by the Monte Carlo Ballet Russe. Seven soloists to be presented at the subscription concerts are Richard Crooks, tenor, and Kirsten Flagstad, soprano, both of the Metropolitan Opera; Maria Kurenko, soprano, Nathan Milstein, violinist; Gregor Piatigorsky, cellist; Ilya Schkolnik, concertmaster of the Detroit Symphony; and Georges Miquelle, first cellist of the orchestra. Guest artists of note will also appear in the opera production.

RECITAL AND SCHOOL SCHEDULES

Eminent artists will pay return visits to this city during the 1935-36 concert season. Among the first events will be the recital of Tito Schipa, the occasion marking the début of Nick Lindes as an impresario.

Thirty-four musical artists and others will appear on the 1935-36 program of the Wednesday Town Hall Series in the Fisher Theatre under the direction of Mrs. Kathleen Snow Stringer. Ted Shawn and his New Dancers, direct from a season in London, will open the course on October 16. Musical events in the series include John Goss and his London Singers in a program of sea chanties, folk songs and canons. The closing attraction will be a program of Spanish songs and dances, featuring Dorothy Chapman, soprano, assisted by Clarita Martin, Spanish dancer.

The Art Centre Music School resumed its activities in September under the direction of Edward Bredshall, one of Detroit's younger pianists who had his musical training in America and Europe. Among those assisting Mr. Bredshall in the piano department will be Evelyn Gurvitch, and heading the violin department will be Joachim Chassman.

Mischa Kottler, Russian pianist, teacher and radio artist, is to coach advanced students in the new quarters of the Ganapol School of Musical Art, Inc.

R. C. B.

Hofmann Sails for European Tour

Josef Hofmann, pianist, recently sailed for an extended European tour. Mr. Hofmann is to play eleven times in his native country, Poland. His tour then takes him to Vienna, Budapest, Prague, Zurich, Brussels, Paris, London, Liverpool, Manchester, Glasgow, Edinburgh, and back to the Continent, where he will be heard in Spain and Portugal. He returns to the United States early in January, to open his American concert season on January 10.

Hollywood Bowl Season Concluded After Summer of Major Successes

First Series under Sponsorship of Southern California Symphony Association Includes Brilliant Performances under Klemperer, Monteux, Molinari, Schelling and Iturbi—Plans for Winter Philharmonic Concerts Announced

LOS ANGELES.—With the completion of another highly successful season of Hollywood Bowl summer symphony concerts it is becoming increasingly evident that the world's film capitol is quite properly taking its rightful place in the firmament of international music; and, thus, it is with a growing feeling of pleasure and privilege that this commentator offers in his initial report to Musical Courier readers a summation of a season made notable by such renowned participants as Klemperer, Monteux, Molinari, Schelling and Iturbi.

Held for the first time under the sponsorship of the Southern California Symphony Association, the fourteenth Hollywood Bowl season experienced in many ways a record-breaking year, surpassing any previous year in the number of persons hearing the thirty-two regular concerts and in total funds collected. But, of course, most important of all was the splendid nature of the music presented. Much credit for this must be given to the eminence of the conductors and soloists and the mature talent of the Bowl orchestra, but, perhaps, most important of all was the all-pervading vitality of the general chairman of the concerts, Mrs. Leiland Atherton Irish, who completed her sixth year in this position. From this writing on, however, Mrs. Irish will step even higher into Southern California musical circles with the assumption of her recently elected position of executive vice-president and general chairman of the association for both the summer and winter seasons.

OUTSTANDING BOWL EVENTS

There were several outstanding events during the season, of which the most notable were the presentation of the ninth symphony of Beethoven under Dr. Otto Klemperer; the Heifetz interpretation of the Beethoven violin concerto with the orchestra again under Klemperer; the piano contributions of Iturbi together with his interpretation of the Haydn harpsichord concerto, and the Western debut of Rose Bampton. These events were all of the highest calibre, but, nevertheless, some comment is needed regarding Miss Bampton, who gave two concerts, the first of which was a singular success, her voice showing every attribute necessary for a great singer. In the second, however, it was apparent that a decided lack of judgment was shown in her choice of compositions, none of which gave full range to her exquisite high placements and which in themselves were lacking in the lyrical quality in which her voice feels so at home. A second Western debut was heard at the Bowl when Helen Jepson presented a voice that was essentially pleasing.

The popularity of Dr. Otto Klemperer, now musical director of the Southern California Symphony Association, is growing with every succeeding performance. This was especially noticeable during the recent Bowl series. In his five concerts, he surpassed the attendance figures of any other conductor, some of whom offered more concerts, and was instrumental in bringing nearly 30,000 more persons to the Bowl than had ever been present before. The exact figure reached in attendance was 285,335, which represented $139,050.63 in revenues. This left a deficit of $9,827.96, but which was reduced to an inconsiderable figure slightly less than $3,500 from the receipts of the post-season concert which featured the ninth symphony. Ballets were presented once each week, of which the outstanding was the Benjamin Zemach production of Ernest Schelling's Victory Ball. More than 100,000 persons attended these events. As has been the usual procedure in the past four concerts were given each week, but it is understood that Dr. Klemperer is hoping to reduce the number of weekly concerts next year to three and lavish more care on rehearsals.

WINTER SEASON SCHEDULES

The regular Philharmonic Auditorium winter season is scheduled to open on November 14, under the direction of Pierre Monteux, who will remain for nine concerts. The French *maestro* is to be succeeded by Klemperer. Soloists to be heard during the forthcoming season include the following artists: Elizabeth Rethberg, November 28-29; Lotte Lehmann, February 21-22; Bronislaw Hubermann, March 5-6; Emanuel Feuerman, April 3-4; and Artur Schnabel, March 19-20. Monteux's opening program has been announced as follows: Suite in D (Bach); prelude to Manfred (Schumann); three nocturnes (Debussy) and the third symphony with organ (Saint-Saens). Other programs scheduled at this early date are a Brahms cycle, the Mahler second symphony and the Soviet first symphony (Shostakowitch), all under the direction of Klemperer.

It should also be noted here that, along with the advancement of Mrs. Leiland Atherton Irish, several important changes have been made in the executive staff of the Southern California Symphony Association, among which is the naming of Fred W. Kuphal, a member of the string section, to a position on the board of trustees. He is also personnel manager and librarian of the orchestra. Appointment of Mrs. John Nevin to the position relinquished by Mrs. Irish on the executive committee of five governing the association is expected soon. Other members of the committee are Mrs. Cecil Frankel, Dr. Remsen Bird, Edward D. Lyman and Gurney Newlin. William McKelvey Martin has been appointed to the position of assistant manager to Mrs. Irish.

OPERETTA FESTIVAL ANNOUNCED

Citizens of this community have long contemplated the possibility of making Los Angeles a permanent producing center for legitimate stage plays, operettas and musical comedies. Now it seems assured that this vision will become an actuality with the Shubert Festival of Operettas taking over the Shrine Auditorium for a season of twelve weeks starting October 11. Sponsored by a representative list of citizens prominent in the social, civic and cultural life of Southern California, to which has been added many of the celebrities of the cinema colony, the festival should receive the hearty cooperation and approval of the entire community. Because of the large scale of the undertaking and the size of the Shrine Civic Auditorium, the sponsoring committee has requested that a low admission scale be established comparative with motion picture prices. All seats will be reserved.

R. M.

MRS. LEILAND ATHERTON IRISH, executive vice-president and manager of the Southern California Symphony Association, which operates the Los Angeles Philharmonic Orchestra concerts and the Hollywood Bowl summer series.

RAMBLING AROUND

Mrs. Leiland Atherton Irish, recently appointed executive vice president and manager of the Southern California Symphony Association, is now responsible for all the activities of both the Los Angeles Philharmonic Orchestra winter season and the Hollywood Bowl summer season. From this time on, plans will be made well enough in advance to facilitate the giving of these concerts. This is the first time that both these activities have been centered in one person. The office of production manager has been abolished and Dr. Bruno Ussher is to devote his time to the compiling of the program notes of the orchestral concerts, newspaper work and teaching.

* * *

Merle Armitage, impresario and manager of the Philharmonic Auditorium of Los Angeles, has written, designed and compiled eleven books on Painters and Sculptors. From October 1 to 15 these books will be on exhibition in book stores in the important cites of the country. These books were compiled during the past three years.

* * *

L. E. Behymer is still active as impresario of California, Arizona, New Mexico and the western part of Texas. His list of NBC and Columbia artists giving concerts, opera performances and making other appearances under his direction numbers forty names of individuals and organizations, all of whom are well known in the musical world.

* * *

Andres de Segurola is the Beau Brummel of musical Hollywood. His services at picture studios and his studio activities are many. Mr. Segurola was master of ceremonies at the recent formal opening of the Pacific Institute of Music and Fine Arts and he has been engaged to conduct opera classes in the institute this season.

* * *

Pietro Cimini conducted two concert versions of operas in the Hollywood Bowl this past summer, La Traviata and Aida. He will lead the orchestra in a new major film production shortly to follow his conducting in the first Grace Moore picture, One Night of Love. Mr. Cimini has two artist pupils of prominence in Aida del Valle, dramatic soprano of San Juan, Porto Rico, and John Ellis, baritone of Los Angeles.

Gladys Swarthout, Lawrence Tibbett and Nelson Eddy are living on North Alpine Drive in Beverly Hills and the three residences are called "Harmony Row."

* * *

Richard Boleslawski, who has been directing Lawrence Tibbett in his new musical picture, Metropolitan, reported to Tibbett that he had found a new baritone for the same role. Tibbett exclaimed that he would "fight for it" and asked how much the new baritone weighed. "Seven pounds, two ounces," replied Boleslawski. "Well, I'll take your word for it that he's a baritone," Tibbett told the proud father, "I'm sure the Boleslawskis wouldn't have anything to do with a tenor."

* * *

Lawrence Tibbett has finished his part in the screening of Metropolitan, a comedy with a background of opera. Tibbett sings several operatic arias, and a new piece of modern music composed especially for the picture. It is entitled, Last Night When We Were Young. This is a Twentieth Century-Fox production.

* * *

Jan Kiepura has arrived from Europe and is now on the Paramount lot ready to take the tenor role in Give Us This Night, in which he is co-starring with Gladys Swarthout. It goes into production early in October.

* * *

Helen Jepson is in Hollywood to begin her picture at Paramount Studios. No story or music has been chosen as yet.

* * *

Marta Eggerth is the new artist from Europe to appear at the cinema capital in a new musical film to be made by Universal Pictures. She has made many pictures in Europe but this will be her first in this country. This film will be called Song of Joy and goes into production early in October.

* * *

Nelson Eddy is now on location at Lake Tahoe making Rose Marie. A trainload of 1,000 people and equipment left Hollywood a few days ago to "shoot" many of the scenes. The company will be on location for probably four weeks.

* * *

Gladys Swarthout has finished her part of Rose of the Rancho and gone East for a few weeks of rest at her New York City home. Her next film is Give Us This Night with Jan Kiepura at Paramount Studios. Carmen is also promised with Miss Swarthout and Kiepura in the leading roles.

* * *

Mme. Schumann-Heink's services are being sought after by two major studios. Schumann-Heink appeared in Nino Martini's musical picture, Here's to Romance, and immediately Jesse L. Lasky made tentative arrangements with her. Now she is the center of a battle between Lasky and the Metro-Goldwyn-Mayer studio, since MGM has her signature on a contract and Lasky has only a verbal promise. The Will Hays office has been called in to settle the fight, which, at this writing, is waging furiously.

* * *

Andres de Segurola recently gave a dinner to the twenty-eight local singers who participated in the six opera performances under his direction this past summer.

* * *

Clemence Gifford has been soloist at the Hollywood Bowl eight times in recent years. She has had five major singing parts in musical events in Los Angeles and Hollywood this past summer.

* * *

Marion Talley is in Hollywood now, waiting for production to begin on Offenbach's Tales of Hoffmann, in which opera she will be starred. The Metro-Goldwyn-Mayer studio will produce the film.

* * *

Lily Pons has finished her part in The Love Song at Radio Pictures lot. This picture is due for preview early in October.

* * *

The Bohemian Girl of light opera fame will be screened by Laurel & Hardy, comedians, at the Hal Roach studios with production to start soon.

* * *

Harmony Lane is the title of a Stephen Collins Foster picture to be released by Mascot studios about November 1.

* * *

Max Reinhardt will direct The Life of Beethoven with Erich Korngold arranging the Moonlight Sonata and other items of Beethoven's music for the production. This picture will be produced by Warner Bros.-First National studios.

* * *

Gene Lockhart of Hollywood fame has rejoined the faculty of the Juilliard School of Music, New York, to give lectures on stage technic and pantomime, while he is acting the leading role in Sweet Mystery of Life on Broadway. Mr. Lockhart directed the staging of Sumurun at the Hollywood Bowl in August.

* * *

Nino Martini's new picture, Here's to Romance, will be released about November 1 by Jesse L. Lasky, producer, formerly of the Fox studios. Martini's next film will be made at United Artists studio, with which studio Lasky is now connected under the new setup with Mary Pickford.

* * *

Grace Moore begins a new musical picture for Columbia Studios about October 1. The title is The Marseillaise.

* * *

The screen rights of Victor Herbert operas have been bought by the Metro-Goldwyn-Mayer studios.

* * *

Dr. Stetson Humphrey, formerly of Ward-Belmont School at Nashville, Tenn., is now located in Hollywood.

* * *

William Tyroler, formerly with the Metropolitan, Chicago, Cincinnati, San Francisco and Los Angeles opera companies, is now musical advisor and coach at Paramount studios. He was in charge of the opera chorus for the performances at the Hollywood Bowl this past summer.

* * *

Fannie Dillon has completed a Chinese Symphonic Suite in collaboration with a young Chinese poet, baritone and movie picture actor, Wing Foo. This new work is entitled Prince Su Ming Wang and is based upon a narrative poem of this same title by Wing Foo.

* * *

Gladys Littell is the head of the Hollywood Conservatory of Music, which institution specializes in the education of children and young people.

* * *

Max L. Swarthout is director of the music department of the University of Southern California. He is a relative of Gladys Swarthout.

Pierre Monteux left Hollywood for France a few days ago. He returns to California the end of October to conduct concerts of the Los Angeles Philharmonic Orchestra starting in November. He continues in this post until January, when he takes over the conductorship of the San Francisco Symphony Orchestra for the entire season.

* * *

Emily Hardy was the soprano in La Traviata at the Hollywood Bowl this past summer. Miss Hardy is now engaged for a number of roles with the San Francisco Opera Company in November.

* * *

Eta Moten, formerly of Chicago, is now permanently located on the Pacific Coast. Miss Moten is now singing at the Century Club and a movie engagement is in the offing.

* * *

Harold Hurlbut is an exponent of the de Reszke studios formerly in Nice. His studio in Hollywood is the vocal training place of Dick Powell, Erik Rhodes and many important singers.

* * *

Isidor Achron, former accompanist of Jascha Heifetz, was soloist with the Los Angeles Philharmonic Orchestra at the Hollywood Bowl this summer.

* * *

Robert Hurd is a featured singer with Station KFI of Los Angeles, the NBC outlet for this territory. Mr. Hurd is not only a singer but a teacher of many vocalists in Los Angeles and vicinity.

* * *

Vicki Baum, known as the author of Grand Hotel and other stage and screen plays, is preparing for the Metro-Goldwyn-Mayer studio a script and adaptation of Offenbach's Tales of Hoffmann in which Marion Talley will be starred. It is promised that this opera will be screened as a whole. Miss Baum is the wife of Dr. Richard Lert.

* * *

Harry P. Harrison, former head of the Redpath Lyceum Bureau with offices in Chicago, was appointed director of admissions of the California Pacific International Exposition at San Diego, Cal., when it opened last May. Mr. Harrison was also director of admissions at the Chicago Exposition.

* * *

D. C. Dounis leaves Hollywood about October 1 for London, England, where he is to conduct a violin master class. Afterwards Prof. Dounis will have a master class on the Continent before returning to the United States in June, 1936. During the months of June, July and August, 1936, he will have a master class in the east and then return to Hollywood to begin teaching the following September.

* * *

Dr. Richard Lert conducted the concert version of Lohengrin at the Hollywood Bowl this past summer and also prepared the chorus for the extra performance of the ninth symphony of Beethoven, which was conducted by Otto Klemperer. Now he is commuting between Hollywood and San Francisco, preparing for his appearance as a conductor of the San Francisco Opera season, which opens November 1.

* * *

Mr. and Mrs. Abby De Avirett, both piano teachers in Los Angeles, will sponsor an advanced pupils' recital in November.

* * *

Dema Harshbarger is now the head of the Pacific Coast offices of NBC Artists Service, with headquarters at the Hollywood Roosevelt Hotel. NBC is building a half million dollar building for broadcasting and offices on Melrose Avenue in Hollywood, and Miss Harshbarger will move to this new location when the building is completed about November 15. More than fifty per cent of the chain broadcasting through NBC will emanate from Hollywood this winter and for this reason the newest and most up-to-date equipment is necessary.

* * *

Arch Bailey, formerly of Kansas City and afterwards of Chicago and the Chicago Musical College, is now a teacher of voice in Hollywood. Mr. Bailey was married September 1 to Alice Brayton Swain at Sebastopol, Cal., and is living with his bride in the Hollywood Hills. Mr. Bailey also is baritone soloist in a church at Venice, a suburb of Los Angeles.

* * *

Madelyn Akers, formerly of Kansas City, is organist of the Fifth Church of Christ, Scientist, of Hollywood. Miss Akers has recently written an opera and is the composer of a number of popular songs.

Alexander Zukowski, formerly assistant concertmaster of the Chicago Symphony Orchestra, is living in Los Angeles and teaching advanced pupils. He is also under contract as a principal player at Metro-Goldwyn-Mayer Studios.

* * *

Victor Kuzdo, authorized assistant to the late professor Auer, came to the Pacific Coast from New York about a year ago. He has a class of violin pupils here.

* * *

Mischa Auer, who was raised and educated by the late Prof. Auer while he was living in New York City, is a member of the movie colony. He has had many important roles in moving pictures.

* * *

The Orpheus Club of Los Angeles is beginning its thirtieth season and is composed of sixty men's voices under the direction of Hugo Kirchhofer, teacher and musician, with Inez Jacobsen as the accompanist. Dr. Clement Hamer is president. Rehearsals of this organization began October 7 in preparation for two concerts during this winter. Preference is to be given this year to local composers who have written works for men's voices.

* * *

Nelson Eddy has acquired the Louis Graveure musical library which was recently sold at auction at Lansing, Mich. This library comprises more than 8,000 songs, scores and orchestrations, and combined with Eddy's own music provides this singer with the largest individual library in the world. There are several autographed scores and two or three hundred songs which had belonged to Eleanor Painter, the former Mrs. Graveure. These Eddy has presented to Miss Painter.

* * *

John Smallman has resigned as conductor of both the Los Angeles Oratorio Society and the Pasadena Woman's Choral Club after seventeen years with the Oratorio Society. Mr. Smallman for many years has been the leading choral conductor in Los Angeles. Now that he has given up the two organizations named above, he has taken over the Men's and Women's Glee Club at the University of Southern California and is organizing an A Cappella Choir for the music department of this University. He has been director of the First Congregational Church choir of 110 singers for fourteen years, the Cecilian Singers composed of fifty women's voices for twelve years, and the Smallman A Cappella Choir of thirty-two voices for twelve years.

* * *

Alexander Schreiner, organist at the University of California at Los Angeles, began his Sunday recital series September 22. These recitals take place each Sunday in Royce Hall on the university campus.

* * *

Coe Glade will sing Mignon the opening night of the Chicago City Opera in November. She has been vacationing in Hollywood this past summer. Miss Glade expects to winter in New York and fulfill engagements in concert and opera.

* * *

The international premiere of Midsummer Night's Dream has been set for October 9 in Vienna, Austria, Philippine Islands and New York City. A Midsummer Night's Dream was previewed at the studios September 18 by forty guests. The music was arranged by Erich Korngold for both orchestra and chorus and the photography and direction was done under Max Reinhardt in cooperation with William Dieterle.

* * *

Ellen Beach Yaw lives in the foothills near Covina, Cal., a suburb of Los Angeles. On September 8 she arranged a benefit concert for the Lark Ellen Home for Boys in her Lark Ellen Bowl. This interesting event was attended by 500 people. Mme. Yaw sang a coloratura aria which she used on her program years ago. Additional numbers were given by motion picture artists who donated their services for the occasion. The next night Mme. Yaw sang the Mad Scene from Lucia for another large assemblage.

* * *

Nathaniel Finston has resigned as head of the music department of Paramount Studios.

C. K.

Carmela Ponselle Singing Series on the Air

Carmela Ponselle is singing weekly on the Bisodol Hour over the CBS network. At each broadcast she is heard in some old song, such as Carry Me Back to Ol' Virginny and The Last Rose of Summer.

Learning the Ropes in Glamorous Hollywood Was Play, Not Hard Work, for Nino Martini

Jack Salter, Manager of Young Metropolitan Opera Tenor, Tells Amusing Anecdotes of Summer Spent in Making First Musical Film Production

Anyone thinking Old Gloom Depression still lurks around the corner should talk to Jack Salter, of Evans and Salter. Over the lunch table in Joe Romano's the other day, Mr. Salter was enthusiasm itself over his artists, which include Lawrence Tibbett, Nino Martini, Rose Bampton, Dalies Frantz, Elisabeth Rethberg, Yehudi Menuhin, Coe Glade, Josephine Antoine, Helen Jepson and Amelita Galli-Curci.

Mr. Salter recently arrived by plane from the Pacific Coast where he spent three and a half months during the filming of Nino Martini's first picture, Here's to Romance. According to the critics and Mr. Salter it had a sensational premiére at Grauman's Chinese Theater in Hollywood on August 23. The New York showing was scheduled for October 2 at the Centre Theatre.

Said Jack Salter: "The critics hailed Martini as a new star on the cinema horizon, and he will make two more pictures this year for Jesse Lasky and Mary Pickford, the new combination, with much money behind them. Mr. Lasky is at present in Europe personally arranging for the showing of the Martini picture before the King and Queen in London, in Paris with Premier Laval present and in Rome with Mussolini. I am exceedingly happy over all this because it vindicates my confidence in Martini as a screen personality. Some people at first thought me over-sure, but when Jesse Lasky saw Martini work out at first, he agreed that if Martini had not a beautiful voice, his pantomimic ability alone would put him over the top.

"But I also think that the picture's success is due to the effort made to keep Martini himself on the screen just as he appears to his radio and recital audiences. Alfred Green was borrowed from Warner Brothers to direct Here's to Romance. He had the same idea as Mr. Lasky and myself. Lasky said he wished to be guided by me as much as possible because I knew more about the boy than he did. Last January, Sonya Levien and Ernest Pascal came on to New York to study Martini—as he was in real life, on the stage of the Metropolitan and in concert. They wrote Here's to Romance around him. It's a fine story and gives the tenor every opportunity. To show how Mr. Green cooperated, when he heard Martini was going to a teacher of diction, a specialist in Shakespeare, he said: 'Salter, if Martini begins to gesture and wave his arms, find that teacher and sock him between the eyes.'

Grief Without Glycerine

"There are amusing episodes that happened during the eight weeks' making of the picture too numerous to be mentioned. For one, however: When Martini appears in a scene in a five and ten cent store on Sixth Avenue, New York, he is a song plugger and a woman friend takes the impresario of the Metropolitan Opera there to hear her young 'find.' The manager walks up to Martini and, handing him the aria of Vesti la Giubba, asks him to sing it. Now the old method of glycerine for producing tears has been tabooed. Its artificiality cannot be overlooked by the sophisticated motion picture audiences. It occurred to me that to produce real tears there was one good way. Earlier in the taking of the picture, when a strong white light was thrown on Martini, his eyes easily gathered tears, so we used the lights. His own eyes glistened. You'll realize how good that was when you see the picture yourself.

"Speaking of Vesti la Giubba," he went on, "I realized that Jesse Lasky was going to be perfect to work with because he has a 'soul.' Once during the sound recording of that aria, the lights went up suddenly, and there stood Mr. Lasky with tears streaming down his cheeks. And it wasn't the strong lights that did it, either.

"Once again, when the sound recordings were being made of a tenor aria from Cavalleria Rusticana, in between these shots (and I don't mean of Scotch or Rye), Martini was vocalizing on the stage below the control room. Murray Spivak, chief sound engineer, hearing Martini sing a high note, asked me what it was. I replied that it was a high D. He disagreed and said it was not above a C. So to settle the argument, we called down to Martini, who replied 'D flat.' 'Well,' I laughed to Spivak, 'I was nearer correct than you.' Then I called down to Martini:

NINO MARTINI and JACK SALTER arriving at Newark airport by plane from Hollywood after the completion of the tenor's first picture, Here's to Romance. (Photo by Ralph Morgan.)

'Nino, how about that F?' Without any hesitancy, he sang it full voice, walked fifteen feet to a piano and struck the note exactly on the head. The sound men were all astonished and so was John Boles, our good friend, who was on the same set making Curly Top with Shirley Temple. He cried: '. . .! and at ten o'clock in the morning!'

"Anita Louise," Mr. Salter continued, "is Martini's leading lady. She is a beautiful, charming girl of eighteen and I predict that before long she will be one of Broadway's finest dramatic actresses. She was chosen by Max Reinhardt for Titania in A Midsummer Night's Dream, soon to be released by Warner Brothers. In the first 'takes,' both Miss Louise and Martini, when it came to the kisses and embracing, were timid. We told them it would never do. Martini, in an aside to me, said that Anita Louise was so young. If Genevieve Tobin had been cast in her role, being equally beautiful and nearer his age, he would 'go to it.' One evening soon after that I gave a little informal dinner at the Tropical Inn (which has a touch of Honolulu) and over the dinner table the youngsters grew better acquainted. After that they went about much together, to the Brown Derby, the Trocadero and other places, soon being photographed as a 'budding romance.' That is characteristic of Hollywood: If you are seen twice or three times with the same girl or man, it's a romance. When it came to making love scenes three weeks later—well, you'll see for yourself in the picture."

Mr. Salter said that the recording of Vesti la Giubba, Le Rêve from Manon and the other musical gems sung by Nino Martini in the picture are said to be among the most thrilling and magnificent sound "takes" ever made. After hearing the first "rushes" Jack Salter was doubly sure that his confidence in his screen protégé had not been misplaced.

Active Winter in Prospect

Martini is solidly booked this season. After the opening of Here's to Romance at the Centre Theatre in New York, on October 2, the tenor makes his first broadcast of the season for Chesterfield on the fifth. He will sing on this series (his second year) for twenty-six weeks, alternating with Lily Pons. Between these appearances and his Metropolitan Opera performances his second picture will be "shot" in the East. Martini will also have concerts in the East as far north as Canada and south to Memphis. Then his second tour in the spring will take him to the Pacific Coast, where he opens in Los Angeles on April 20. Work on his third film within the year is scheduled for May 15.

While Mr. Salter was in the West he heard Rose Bampton sing at the Hollywood Bowl, her first appearance on the Coast. Saunders in the Hollywood Citizen in headlines said: "Rose Bampton Acclaimed As Greatest Singer Ever Heard in the Bowl—Young Diva in Amazing Vocal Feat."

"Tibbett, too," said Mr. Salter, "is working on another picture, Metropolitan, for

(*Continued on page* 12)

Boston Ready for Music Season

General Plans for Symphonic Series Announced—September Sees Pedagogic Activities and ERA Outdoor Program under Ernst Hoffmann

BOSTON.—September in Boston can hardly be considered a musical month, although theatrically it has been remarkably active. One may be thankful that music behaves more conventionally than the drama. Suppose that Boston were dependent for its music on New York. Then we should now be attending performances of the ninth symphony and the B minor Mass before they "opened" in New York. Thus in the world of the theatre we have had the premieres of At Home Abroad, of which the music was undistinguished, and Jubilee, of which Cole Porter's music was entirely adequate and was, moreover, brilliantly orchestrated by Robert Russell Bennett (in the program so announced). In many places Mr. Porter's words and music harked back to Gilbert and Sullivan, but were none the worse for that. Finally, as this goes to press, the new folk opera, Porgy and Bess, with music by George Gershwin, will have had its world premiere. It will be reviewed next week.

Meanwhile Symphony Hall has not been inactive, but, contrary to custom, issued an announcement before the return of Serge Koussevitzky. This attractively presented bulletin describes the soloists and the general prospects of the orchestral season. Mr. Koussevitzky recently opened a Sibelius Festival in Helsingfors, Finland, and conducted a concert in Stockholm. He will announce other plans on his return. The symphony concerts will consist, this year, as before, of two pairs of twenty-four concerts each and the series of six each on Monday evenings, and Tuesday afternoons. The orchestra will travel as usual, since it is definitely announced that these trips are no expense to the Boston subscribers, but rather profitable in themselves.

EMINENT SOLOISTS

Soloists this year include Lotte Lehmann, Rachmaninoff, Schnabel, Szigeti, Milstein, Smeterlin, Leonard Shure and Raya Garbousova. The ninth symphony of Beethoven will be heard at some time during the season. The only new work so far announced is Alfredo Casella's concerto for trio and orchestra. The composer will be one of the soloists. The guest conductor in January is to be Dmitri Mitropoulos, conductor of the symphony orchestra of the Athens Conservatory. Finally it is announced, not without a certain malicious pleasure, that the eagerly anticipated visit in March of the New York Philharmonic Orchestra, under Toscanini, will be sponsored by the Boston Symphony Orchestra and that season ticket holders of the latter will have precedence in choosing for the two concerts. "Doubtless," says the bulletin, "this will preclude a public sale."

ENGLISH MUSICIAN GIVES SERIES

Boston has had the privilege once again of being the seat of a summer course in musicianship by the English teacher and conductor, Stanley Chapple. An interesting series of concerts was given by Mr. Chapple and his brother, both excellent musicians, illustrating the history of the sonata for violin and piano. Although the concerts were officially open only to the class, a number of other people could and did attend. The series began with the seventeenth century Italian composers for this combination. In so short a time (five concerts) only a few composers could be included. Nevertheless something from each of the following was heard: Bach, Mozart Beethoven, Schubert, Dvorak, Brahms, Delius, Debussy, Honegger, Hindemith and Pizzetti. It is extraordinary that violinists do not more often play the sonatas of the last five. How frequently will a violinist play a concerto, while the accompanist sweats through some piano arrangement of the orchestral part. How much better to play one of the classic sonatas or some of these interesting modern works.

ERA SERENADE CONCERT

The ERA musical activities have continued as before. Ernst Hoffmann, the new conductor for this kind of music in Boston, has interesting ideas, though undoubtedly he has had difficulty in carrying them out as he could wish. At any rate he did arrange a delightful concert in the courtyard of the Public Library similar to the Serenade Concerts in Austria and Germany. A woodwind ensemble played a march of Beethoven, a minuet of Schubert, a serenade in E flat major of Mozart and a fantasy for nine wind instruments by Eugene Goossens. The Goossens work was played twice, but the whole concert took only an hour and was thoroughly agreeable.

For the moment this completes a somewhat unbalanced account of musical activities in Boston during the past six weeks. Let us hope that it does not too obviously seem "to chronicle small beer." A. W. W.

NEWS ITEMS

John P. Marshall, Dean of Boston University College of Music, and Mrs. Marshall have returned from England. Mr. Marshall was the guest of the Royal College and the Canadian College of Organists at their joint convention in London, where he presented the greetings from the American Guild of Organists.

Francis Findlay returned on the SS. Lafayette September 12 after spending a month at Salzburg, where he conducted a seminar in music education at the Mozarteum Academy. He also attended all performances of the festival and many of the rehearsals. Mr. Findlay is supervisor of the school music division at the New England Conservatory of Music, Boston.

Others who attended the Salzburg Festival were Emily Ellis, George A. Brown, of Melrose, Mass., Samuel A. W. Peck, chairman for Massachusetts of the Eastern Music Supervisors Conferences.

Esther Ferrabini, who has been in Italy for the past two years, resumed voice teaching the first of October at the Boston Conservatory of Music, where she is a member of the board of directors.

Edwin Franko Goldman will conduct a band clinic at Boston University College of Music in January.

Stanley Hassell, recipient of the Beebe Scholarship of the New England Conservatory of Music, returned recently after a study tour of France, Germany, Italy and Austria.

Fenton Charles sails for France October 19 on the SS. Ile de France for a short period of study, after which he will open his studio at Utica, N. Y.

Clement Lenom and Mrs. Lenom have returned to Boston after spending a summer in France.

Vincent Morgan has been elected to head the music department of Amherst College.

E. D.

PAUL ALTHOUSE

is spending the first ten days of October giving recitals in Canada. October 29, he appears at Allegheny College, Meadville, Pa. November 4, he is to sing Tannhäuser with the St. Louis Grand Opera. In addition to engagements for Mr. Althouse already announced for this season, he will fulfill six appearances in November with the Boston Symphony, singing the Beethoven Ninth Symphony under Koussevitzky twice in Boston, twice in New York, once in Brooklyn, and once in Providence, R. I. During December, January and February the tenor will be with the Metropolitan Opera and in February he has been engaged as soloist by the Cleveland Orchestra and the National Symphony Orchestra of Washington, D. C. (Hartsook photo).

N.F.M.C. National Board Meets in Denver

Musical Club Executives and Advisory Council Gather for Annual Fall Sessions

DENVER, COLO.—The executive board and the advisory council of the National Federation of Music Clubs held its annual fall meeting here from September 10 to 13. Among the 200 club women attending were the following national officers:

Mrs. John Alexander Jardine of Fargo, N. D., president; Mrs. Ruth Haller Ottaway of Port Huron, Mich., first vice president; Mrs. George Hall of Providence, R. I., second vice president; Mrs. Edward Philup Linch of Philadelphia, chairman of the department of music in religious education; Mrs. W. H. Raymond of Bowling Green, Ky., secretary; Mrs. H. C. Day of Albert Lee, Minn., corresponding secretary, and Mrs. Vincent H. Oberof, Norfolk, Va., junior counselor.

Between business meetings, conferences and social events the club women had an extremely active time. Following registration at the Cosmopolitan Hotel visitors were guests of the Musicians Society of Denver at a musicale in the Mary Reed library on the campus of Denver University. Committee meetings, national and regional conferences, the young artists and student musicians contest, and a banquet were other features of the convention. The latter was made notable by the attendance of Dr. Nikolai Sokoloff, national director, and Margaret C. Klem, regional director of federal music projects under the WPA. Both spoke on the new project and Dr. Sokoloff also announced the appointment of Mrs. Jardine as a member of his advisory committee to pass on musicians and projects.

STATE TEACHERS ACTIVE

Colorado State Music Teachers Association is making energetic efforts, through its newly elected board of directors, to inject new life into the organization. The state has been divided into districts, presided over by district vice presidents, a drive for new members is under way, a series of luncheon meetings with interesting speakers is announced and the annual convention has been set for November 20 and 21 at the Brown Palace Hotel in Denver. There will also be a concert by Colorado and other American composers.

Blanche Dingley-Mathews School presented Phyllis Warnick, a faculty member, in an interesting piano recital. Miss Warnick had returned from a leave of absence and delighted the large audience with her fine pianism and musicianship. G. S.

N. Lindsay Norden to Give New York Lecture Series

N. Lindsay Norden, of Philadelphia, announces a series of ten lectures on A New Theory of Untempered Music, to be given in the choir room of St. Bartholomew's P. E. Church, New York, through the courtesy of Dr. David McK. Williams. The lectures will be held on Thursday mornings, beginning October 17. The theory and practice of *a cappella* and non-keyboard music will be presented and illustrated with an organ in three intonations.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

LAWRENCE TIBBETT

ELISABETH RETHBERG

YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

COE GLADE

HELEN JEPSON

ROSE BAMPTON

JOSEPHINE ANTOINE

EXCLUSIVE MANAGEMENT
Evans & Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

JOHN REDFIELD
FELLOW OF THE ACOUSTICAL SOCIETY OF AMERICA
AUTHOR OF "MUSIC, A SCIENCE AND AN ART"
AUTHORITATIVE INSTRUCTION IN ALL BRANCHES OF
MUSICAL ACOUSTICS
PRIVATE LESSONS, CLASSES, PUBLIC LECTURES, CORRESPONDENCE COURSE
APPOINTMENT MADE BY LETTER ONLY—ADDRESS, "MUSICAL COURIER"

PAUL STASSÉVITCH
VIOLINIST
Will Teach Privately This Season
For particulars address
17 East 84th Street, New York BUtterfield 8-0642

Mexico City Summer Season Ends with Artistic Successes

Orchestra, Opera, Ballet, and Recitals Draw Enthusiastic Audiences

MEXICO CITY.—Mexico's intense and diversified summer music season has come to an end with the departure of Ernest Ansermet who was guest director of the Symphony Orchestra of Mexico and won a host of admirers for his admirable achievements with the baton and the players.

His farewell concert on Septebmer 9 was marked by thunderous approval from the listeners and the orchestra. The entire scene was one of the most touching ever witnessed in a Mexico City theatre, and was unquestionable proof that Ansermet had captured the hearts of our music-lovers. Ansermet showed visible emotion over the demonstration.

The farewell concert consisted of a repetition of the three outstanding successes of the orchestra's season—Beethoven's Eroica, Debussy's Five Epigraphs and Stravinsky's Firebird.

OPERA AND DANCE

In addition to the orchestra, whose summer was by far the most successful in its history, Mexico City audiences heard an array of presentations ranging from a variety of soloists to realization of the much-talked-of Mexican Opera Company.

Unquestionably one of the soloist highlights of the season was the dance recital in the Palacio de Bellas Artes by Sophia Delza of New York, in honor of the organized labor groups of Mexico. Several thousands spectators responded gratifyingly to the dancer's talents. She brought ultra-modern dance forms to a Mexican audience for the first time, and scored especially in her interpretations of Bela Bartok's Lament, and the Jazz Jubilee of Goddard Lieberson's Americana. Her program showed also that humor can be successfully conveyed without sacrificing form. In achieving full expression of a variety of moods, Delza proved to be an accomplished actress as well as a powerful emotional dancer.

It is reported here that the Ministry of Education is much interested in Delza's work; has already invited her to return to Mexico; is seeking to obtain her services as instructor at one of the government schools of dancing; and has definitely requested her to direct a ballet.

MEXICAN BALLET CRITICIZED

Mexico's first venture into home-made ballet got a disastrous critical reception, probably because of the technic employed, which made the performance of Barricada (poem by Jose Munoz Cota, head of the Fine Arts Department) and Clarin (the composition of Jacob Kostakowsky) somewhat difficult to understand. Barricada was announced as a "symphonic poem with dance." Music for both was done by Kostakowsky, that of Clarin being based on airs of the Mexican revolution and that of Barricada on The Internationale. The presentation was interesting as a first effort to give this kind of plastic form to the Mexican revolutionary experience. However, both ballets seemed to disintegrate rather than to develop the unified finale expected. As a departure from all classical ballet technic the performances may serve to indicate a path for the dance in Mexico.

ORCHESTRAL PHASES

The symphony orchestra season interested also through the inclusion of several hitherto unplayed compositions of Mexican composers as well as some that have been performed; especially those of Carlos Chavez, director, and Silvestre Revueltas, sub director of the orchestra. Xenia Prochorova made her debut as solost in Rachmaninoff's concerto No. 3, and Higinio Ruvalcaba as soloist in Beethoven's concerto for violin. Honegger, Kodaly, Stravinsky, Debussy, Hindemith, De Falla, Wagner, Haydn, Beethoven and Ponce were some of the composers whose works came to hearing.

A successful innovation of the orchestra season was the series of special concerts for workingmen. Ricardo Ortego, manager of the orchestra, reports the response as most enthusiastic. No admission charge was made to these affairs, usually given on Sunday mornings, but the control of distribution of tickets fell to various labor unions which passed them on to their members. Ortega explained that this is part of the orchestra's program for the spreading of musical education and for helping to give impetus to the demand for good music. Revueltas got tremendous ovations from his overalled audience of workers.

The National Symphony Orchestra, under the leadership of Julian Carrillo, famous for his "thirteenth-tone," had a fairly successful season, which for some unexplained reason, was cut short.

NATIVE MEXICAN OPERA

Of widespread interest was the season of the Mexican Opera Company with a series of strictly Mexican performances; that is, operas composed by Mexicans and interpreted by Mexican artists. The season opened with Atzimba, Lisiska and El Mandarin, these being followed by some of the classical Italian and French compositions at succeeding performances. For many years the forming of such a company has been dear to the hearts of Mexican lovers of song. The season here represented a fairly good start toward the achieving of a permanent company. The Mexican Opera Company is under the direction of Maestro Jose Vazquez.

OTHER HAPPENINGS

The Cossack Chorus is touring Mexico.

An interesting series of lectures on music criticism was organized by the Fine Arts Department, of the Ministry of Education.

The mounting of music interest has been reflected here in the growth of the music page in El Nacional, daily newspaper. The department is edited by Agustin Aragon Leiva, one of Mexico's outstanding music critics. He has succeeded in bringing a marked contemporary and international note into his comments on music and the related arts. His page is widely read.

Among soloists who appeared recently are the child-violinist, Eloise Roessler; the pianist, Khariton, and the excellent artist, Anatol Rapaport, who delighted his large audience.

J. H. PLENN.

Roth Quartet to Play New Scores in Tenth Anniversary Year Programs

History and Widespread Activities of Foursome Told by Feri Roth, Leader—Organization Has Appeared in Many Countries under Distinguished Auspices

THE ROTH QUARTET
Left to right: Jeno Antal, second violin; Ferenc Molnar, viola; Janos Scholz, cello; and Feri Roth, first violin.

The Roth Quartet are entering their tenth season. The decade of their existence has included appearances all over Europe in concerts and festivals, and for the past eight years they have toured America annually, giving more than 350 concerts and making four coast to coast tours in the United States and Canada. In the field of recording, they have made discs of Bach's Art of Fugue, as well as many others. They plan to record, as well as present in concert, some of the new compositions which are dedicated to them. In conjunction with the tenth anniversary of the Roth group, many contemporary composers have written scores for them, including Bartok, Milhaud, Malipiero, Casella, Harris and Martinu.

The members of the Roth Quartet are Feri Roth, first violin; Jeno Antal, second violin; Ferenc Molnar, viola; and Janos Scholz, cello. Mr. Roth, founder of the group, was interviewed recently, before the quartet left New York for their first appearances in Mexico City.

"Since the ensemble gave its first concert in 1926," said Mr. Roth, "we have traveled over a large part of the world, and have met with an appreciation for which we are grateful, and which inspires us to unceasing artistic vigilance and development. The audiences everywhere have been not only enthusiastic but discerning. There are not many listeners like one we encountered in Spain—an amiable and elderly lady who met us after a concert and asked if she might see Mr. Antal's instrument. 'Certainly, madam,' replied that gentleman, accommodating but mystified. 'Why,' he could not resist adding, 'do you want to see my violin, especially?' 'Oh,' was the reply, 'I wanted to look at yours because I have never seen a second violin before.'

"This incident is amusing, but, fortunately, far from typical of members of a concert audience."

Asked to recount something of the history of the Roth Quartet, Mr. Roth complied. "As I have already said, the group was founded in 1926, and in the first year we had to follow our initial concert in Paris with eighteen re-appearances.

"During 1927, we were introduced to Spain, Italy, England, France and Hungary. After playing for the royal family of Spain, we were invited to give three concerts for the BBC Festival in England. It is gratifying to relate that from our initial tour, we have had re-engagements throughout Europe.

"It was in 1928 that Mrs. Elizabeth Sprague Coolidge, the American music patron, heard us play in Paris at a reception arranged by the League of Nations. Following this, she invited us to come to America for the Coolidge Festival in Pittsfield, Mass."

Mrs. Coolidge had engaged them for six concerts in this country, but as a result of these appearances they gave eighteen concerts in America, under various auspices, and this necessitated their staying four weeks longer than they had planned.

They have returned every year since 1928. In 1929 they played for the first time in the Library of Congress Festivals, and one program of this series was attended by President and Mrs. Hoover.

HAVE TOURED IN MANY LANDS

In the intervening time, the Roth Quartet has traversed the continent of Europe, playing in 1930 in the Venice Festival—Primo Festival Internationale di Musica, under the patronage of Mussolini; in Moscow, Budapest and Frankfort in Coolidge festivals; for five summers in chamber music festivals in Mondsee, Austria; at Potsdam for former Crown Prince Friedrich Wilhelm; and at Oxford, England, where in 1934-35 the quartet played their 600th concert.

This month (October), the Roth Quartet is being introduced to Mexico in twelve concerts in Mexico City. Afterward they go to California and the Western States. From January through the middle of February the Eastern States will hear them. During this time they are to play seven concerts for the Library of Congress, two broadcasts, five concerts in Washington, D. C., and appearances in Buffalo, Cleveland, Baltimore, Hartford, Boston, Philadelphia, Cincinnati, Chicago, New York (three concerts) and twenty other cities.

After the first of March, following a long tour of England, the quartet will play to the end of April, when they sail for South America and a five months' engagement there.

M. L. S.

JEAN TENNYSON,
American soprano. During the closing days of the Salzburg Festival Miss Tennyson was soloist at an orchestral concert at the Mozarteum there, singing numbers by Bachelet, Debussy and Gounod. She made her début in Venice in 1930 at the Teatro Fenice. Miss Tennyson also has sung Mimi and Marguerite with the Chicago Grand Opera Company. (Photo by Ogiano-Mitchell.)

Kirsten Flagstad Arrives for Second American Season

Kirsten Flagstad, soprano of the Metropolitan Opera, landed in New York from the SS. Stavangerfjord on September 26. The Norwegian soprano was accompanied by her fifteen-year-old daughter Elsa Johansen, who will attend school in New York while Mme. Flagstad goes on her first American concert tour. Henry Johansen, husband of the singer, has been delayed in Oslo by the demands of his business, but she hopes that he will be able to make the voyage to America in time to fly to the Coast and hear her sing with the San Francisco Opera early in November. Mme. Flagstad has been working during the summer on her first Italian role, that of Norma, in which the Metropolitan will present her this season. Also at the Metropolitan she may sing Fidelio and Senta in The Flying Dutchman, in addition to the Wagnerian roles in which she appeared last season. The soprano opened her American season on October 4 at the Worcester, Mass., Festival. She continues on tour until the opening of the Metropolitan's performances in December.

Roger Sessions Appointed to New Jersey College for Women

Roger Sessions, American composer and teacher, has accepted an appointment as lecturer in music at New Jersey College for Women, where Leonid Kreutzer, German pianist taught last winter.

Composer of works which have been played by leading musical organizations here and abroad, Mr. Sessions has been the recipient of a Guggenheim Fellowship and the American Prix de Rome. His symphony has been played by the Boston Symphony Orchestra and in Geneva at the Festival of the International Society for Contemporary Music. The late Lynwood Farnam played his organ preludes and many of his orchestral works have been played by the Cincinnati Orchestra.

Mr. Sessions received the degree of Bachelor of Arts at Harvard University and the degree of Bachelor of Music at the Yale School of Music, and has studied with Ernest Bloch and others. He has been instructor of music at Smith College and head of the theory department of the Cleveland Institute of Music and is now on the faculty of the New Music School, New York.

Early Activity as Cathedral Singer Paved Way for Opera Artist's Career

Dennis Noble, Baritone of Covent Garden, Tells of His Experiences on the Lyric Stage

An interviewer from the Musical Courier waited in Dennis Noble's dressing room at the Center Theatre, where he was singing the baritone lead in The Great Waltz, the light opera that in mid-September closed a long run in New York.

Mr. Noble, entering in due time, was persuaded to tell something of his musical career, which has included the singing of principal roles at Covent Garden and at the great English festivals, and, on this side of the Atlantic, an appearance with the Philadelphia Orchestra in The Marriage of Figaro, as well as a New York recital and other engagements. The baritone will pass the entire season of 1935-36 in America. He is to sing with the Cleveland Orchestra under Artur Rodzinski and with the Cincinnati Symphony Orchestra under Eugene Goossens.

A native of Bristol, England, Mr. Noble was educated as a chorister at Bristol Cathedral School. He attended Cambridge University, and, when his country entered the war, joined the Royal Bucks Huzzars. He saw active service, and was wounded, after which he was transferred to the Fifth Army Entertainment Staff, which was under the command of Leslie Henson, the English comedian.

"My experience singing for the soldiers fostered my inclination for a musical career, and after I returned to England at the restoration of peace, I joined a 'concert party'—that is, a group of artists—at a seaside resort. Before I had finished my season there, I was appointed 'lay vicar' at Westminster Abbey in London. This title would correspond to 'church soloist' in America, but at Westminster Abbey, there were only two singers of each vocal register—two tenors and two baritones—who were known as lay vicars. I had two uncles who were also members of cathedral musical staffs, one at St. Asaph Cathedral in North Wales and one at Durham Cathedral. My first solo at Westminister Abbey was I Have Truly Built Ye A House to Dwell In, composed by Boyce, and by a curious coincidence this was the last solo my uncle sang in St. Asaph three days before his death.

Impressive Abbey Ceremonies

"While I was at Westminster Abbey, I had the privilege of singing at the wedding of the Princess Royal, and later at that of the Duke of York. I also sang at many interesting ceremonies, such as the installation of the Knights of the Order of the Bath and at the memorial service for the American ambassador, Walter Hynes Page; and, of course, at the famous Armistice Day celebrations, which took place annually, and at the burial of the Unknown Warrior.

"During the time I was at the Abbey, I accepted an engagement to sing the prologue in one of the last of the silent films, called The Prisoner of Zenda. That film, quite by accident, brought me to the notice of the late H. V. Higgins of Covent Garden, one of the last of the great operatic impresarios. Mr. Higgins took me under his patronage and gave me an engagement at Covent Garden in the international season. This engagement was to continue for twelve years, and during that time I advanced from small parts to leading roles.

"Mr. Higgins brought me to the attention of Percy Pitt, who was one of the musical directors of opera. He is the one to whom I owe a great deal for the interest he took in me and for the invaluable training he gave me. Through his and Mr. Higgins' influence, I joined the British National Opera Company, and there was given the chance to sing under the musical direction of Frederick Austin.

"I then managed to go and study in Italy and France, where I sang opera and concerts in Palermo, Turino, Brindisi, Rome, Paris, Monte Carlo, Vichy, Marseilles and other cities."

In England, too, Mr. Noble became a familiar figure at the music festivals, singing at Leeds, Norwich and in the Three Choirs Festival.

Sang in London Delius Festival

"One of the memorable experiences of my life," he went on, "was participation at the great Delius Festival which Sir Thomas Beecham conducted at Queen's Hall in London some years ago. Delius himself was present. I sang Sea Drift, which is for chorus, orchestra and baritone solo. It was the last number before the intermission, and afterward I was summoned to appear before Delius. I went upstairs into the grand circle, where the composer, paralyzed and blind, was seated in a wheel chair. His sightless eyes turned on me, and he congratulated me for my performance. A lump rose in my throat, and I could only murmur my heartfelt thanks for his words.

"To return to my appearances at Covent Garden—as I said, during my time there I rose to principal roles, among them that of the elder Germont in Traviata. The first time I sang it, Rosa Ponselle was singing the title role. After the second act, Miss Ponselle, Dino Borgioli, the tenor, and I went out for curtain calls. The American soprano, knowing that it was my debut in the part, said to Borgioli, after three or four curtain calls, 'Let's leave it to him.' At her suggestion, they both walked off the stage, allowing an English artist to take the call alone before a London audience.

"Soon after, I was introduced to Hassard Short, and he persuaded me to forsake grand opera for a time and go into operetta. I entered this field in the baritone part in Waltzes from Vienna, which ran for over 700 performances at the Alhambra Theatre in Leicester Square, London. At the end of that run, I returned to grand opera and concerts.

"However, Mr. Short again approached me, proposing that I take up light opera again and come to America, resuming my original part in the work which was introduced to New York re-titled as The Great Waltz." M. L. S.

LILLIAN GUSTAFSON,

soprano, recently returned to New York from a Baltic cruise, having fulfilled engagements abroad. Before sailing this summer, Miss Gustafson was soloist with the American Union of Swedish Singers, eastern division, at their festival in Jamestown, N. Y. She also was featured in a special broadcast over WEAF, a Midsummer's Day program, which was heard over a national network and sent by short-wave to Sweden, where this holiday is widely celebrated.

Martini in Hollywood

(*Continued from page* 9)

Twentieth Century-Fox. It is over half completed, all sound recording having been made and much of the camera 'takes.' The story is exciting and very different from the average so far. I am certain it will make a hit.

"From all indications," he went on, "with Nelson Eddy, in his second picture for Metro-Goldwyn-Mayer, which is expected to exceed the success of Naughty Marietta, Gladys Swarthout's excellent screen work, Grace Moore's third picture soon under way, with her second, Love Me Forever, still a box-office attraction, along with a couple of pending musical pictures to be announced by two new artists who have not yet made pictures, a real musical cycle is on the way in the cinema world." J. V.

Goossens Prepares Music Drama for Cincinnati

Rehearsals Begun for Presentation of Die Walküre by Resident Orchestra and Guest Artists—Matinee Musicale Marking Quarter Century

Cincinnati, O.—The announcements made by Eugene Goossens, conductor, of the comprehensive program arranged for the Cincinnati Symphony Orchestra's season this winter, has created an increased interest with a consequently better ticket sale than was observed at this time in other years.

Rehearsals for Die Walküre, the first of the operas scheduled for presentation this winter by the Symphony Orchestra and under Mr. Goossens have begun. Robert Korst, operatic singer from Vienna, is in charge of production. Alfred Hartzell, chorus master of the May Festival, is in charge of the chorus for these operas. Die Walküre is the first of four operas to be given in historic Music Hall, with full equipment of costumes, lighting, chorus, and principals selected by Mr. Goossens from the talent in America and Europe. Others to be given are Tannhäuser, Tristan und Isolde, and Die Meistersinger.

Matinée Musicale's Silver Jubilee

Lauritz Melchior, Danish tenor, will open the season for the Matinée Musicale on October 27 when this organization celebrates its twenty-fifth anniversary. Mr. Melchior will be heard in a recital of Danish, Scandinavian, Italian, English and German songs. The program is to be followed by a Silver Anniversary Supper in the Netherland Plaza Hotel. Other artists on the year's calendar are Ria Ginster, soprano; Poldi Mildner, pianists; Keith Falkner, baritone; and Artur Schnabel and Bronislaw Huberman in a joint recital.

Ethel Glenn Hier will be presented in a lecture-recital by the Clifton Music Club, illustrations being played by Karin Dayas, pianist. The clubs will present John Tasker Howard, eminent author, in December, and Leonard Treash, basso, of the Curtis Institute of Music's Delaware School, in a song recital in January.

The Chamber Music Society, of which Mr. and Mrs. Rudolph Wurlitzer are the leading spirits, will inaugurate its series of concerts with a program by the Kroll Sextet.

Walter Heermann, cellist of the Symphony Orchestra, has been selected to direct the work of the Civic Orchestral Society which is sponsored by the Public Recreation Commission. M. D.

Pacific Institute of Music and Fine Arts Opened

Los Angeles.—The Pacific Institute of Music and Fine Arts had a formal opening on September 16. A thousand invitations were issued for this event and a large audience was present for the splendid program and to look over this magnificent building.

The program was opened by Edouard Nies Berger, who demonstrated the possibilities of the Hammond Organ. Margaret Matzenauer sang a group of songs and afterwards the Compinsky Trio, consisting of Sara Compinsky at the piano, Manuel Compinsky playing violin and Alec Compinsky at the cello, gave a half hour of real enjoyment to the many musicians and music lovers present. Andres de Segurola was the master of ceremonies and introduced the artists of the evening. C. K.

Rethberg Returns for Opera and Concert Engagements

Elisabeth Rethberg returned on October 3 from Europe for her twelfth consecutive season with the Metropolitan Opera. Her summer included appearances in England (Covent Garden), Italy and Austria. She will go to the Pacific Coast for operatic performances in San Francisco and then make a coast-to-coast concert tour.

LEON
CARSON
resumes
the Teaching of Singing
at his
NEW YORK STUDIO
on
October First

For Registration address
C. A. Byrne, Secretary
160 West 73rd Street, New York City
Telephone TRafalgar 7-6700

Out - of - Town Studio
at
Nutley, New Jersey

ELSA FIEDLER
Accompanist—Coach Chamber Music
French and German
309 W. 57th St., N. Y. C. COlumbus 5-7750

GEORGE RYALL
PIANIST — ACCOMPANIST
TEACHER
1416 Steinway Hall, New York City

WYTH SIGHTSINGING INSTITUTE
Dorothy G. Wyth, M. A. Director
SIGHT READING COURSES FOR SINGERS
138 W. 58th St., N. Y. C. COlumbus 5-2097

JAMES LEVEY

(LEADER FOR 12 YEARS OF THE LONDON STRING QUARTET)

Has assumed the leadership of the

HART HOUSE STRING QUARTET

JAMES LEVEY
First Violin

BORIS HAMBOURG
Violoncello

HARRY ADASKIN
Second Violin

MILTON BLACKSTONE
Viola

SEASON 1935-1936 SCHEDULE

SIXTY DATES ALREADY BOOKED

November 5 to January 28—Coast to Coast Tour of Canada
January 29 to February 22—Washington, Oregon, California, Arizona, Texas, etc.
March 14 to May 1st —New England, South and Middle West

For remaining open dates apply

Management: HAENSEL & JONES, 113 West 57th Street, New York, N. Y.

Division Columbia Concerts Corporation of Columbia Broadcasting System

Charles Wakefield Cadman Honored with Day of His Music at San Diego Fair

California Exposition Tenders Unique Tribute to American Composer, as Many Artists and Organizations Feature His Compositions

SAN DIEGO, CAL.—The San Diego Exposition set aside a day during the first week of September as "Cadman Day," when the achievements of Charles Wakefield Cadman were celebrated from one end of the grounds to the other. The climax of the occasion was an all-Cadman program by the San Diego Symphony Orchestra (Nino Marcelli, conductor) given in the evening at the Ford Bowl. This honor to an American composer, and the enthusiasm which it aroused in the crowds attending the Exposition were gratifying to those who applaud the recognition of native creative artists.

During the day, Mr. Cadman greeted throngs of visitors at the Indian village and the House of Hospitality. At the Indian village, amid appropriate ceremonies, the composer was made Chief Odowa Waste (Chief Beautiful Music). Chief Shooting Star, descendant of Sitting Bull, presided. Cadman compositions were sung by Therese Kremer, guest soloist, and Mr. Cadman gave a talk on Indian Music. Princess Tsianina sang music of Cadman, Lieurance and Grunn.

The House of Hospitality was the scene of a performance of Cadman's song cycle, White Enchantment, by the Lyric Quartet, with the composer at the piano. A capacity audience attended. Other Cadman features of the day were organ recitals by Royal A. Brown and Walter Flandorf, a concert by the official Exposition Band under Joseph De Lucca, all presenting Cadman programs. The Junior Chorus of the Exposition repeated a former program given in the composer's honor.

ORCHESTRAL PROGRAM IN BOWL

In the evening, the Ford Bowl held an overflowing audience for the orchestral concert. The opening number was Festal March one of the early manifestations of Cadman's gifts. Next came his new orchestral suite, Trail Pictures, which he composed at the MacDowell Colony in the summer of 1934. The work was given its world permiere at Sacramento last winter, but this was its first performance by so large an orchestra, and also its first time on the air. This is a series of five tone pictures—Cheerful Indian, hardy, spirited and gay; Stars Over the Hills, which represents the Cadman talent in a lyric phase; Red Rock Gnomes, picturesque and whimsical; First Snow, atmospheric and pictorial; and Evening in the Ozarks, which is a tonal description of a country dance. The orchestration was in the rich, colorful, characteristic genre of Cadman. The performance was greeted by an ovation, which summoned the composer for repeated bows.

Margaret Messer, assisting artist of the evening, sang Spring Song of the Robin Woman from the Cadman opera, Shanewis. The soprano displayed pure tones and warm feeling. She also gave excellent projection to Song of the Banshee and A Pool in Mayo from another Cadman opera, A Witch of Salem.

The Thunderbird Suite, one of the most familiar of the Cadman scores, and his Dark Dancers of the Mardi Gras, orchestral fantasy with piano which has been widely heard in the past few seasons, were played and won hearty plaudits. For the Mardi Gras number, Mr. Cadman was at the piano. He received such a rousing demonstration in this appearance that Mr. Marcelli graciously withdrew from the podium and insisted upon Cadman's conducting the final number, the intermezzo from Shanewis. This concert was made possible through the efforts of Mrs. Marshall Terry, in cooperation with the department of music of the exposition.

C. K.

American Composers Plan Series of Publications for the Young

Fifteen prominent American composers have evolved a plan whereby they hope to influence the musical youth of our day to attune their ears to the new musical trends and to enlarge the taste and musical vision of the younger generation. This initiating group includes composers from various parts of the United States—Howard Hanson of Rochester, N. Y.; Roger Sessions, Werner Josten and Randall Thompson from New England; New York is represented by Deems Taylor, Aaron Copland, A. Walter Kramer, Lazare Saminsky and Bernard Wagenaar; Pennsylvania by Isadore Freed; Ohio by Emerson Whithorne, Douglas Moore and Arthur Shepherd; California by Henry Cowell and Frederick Jacobi. These composers have written a number of piano pieces for young people, which are to be issued by a prominent publisher as the "Masters of Our Day" Educational Series. The editors of the series are Lazare Saminsky and Isadore Freed, who formulated and executed this plan.

Damrosch Again to Lead NBC Music Appreciation Hour

The NBC Music Appreciation Hour, under the direction of Dr. Walter Damrosch, returned to the air, October 4, over combined NBC-WEAF-WJZ coast-to-coast networks. The series, in its eighth consecutive year, will be heard each Friday morning thereafter until March 27, except those Fridays which are nationally-observed holidays.

The plan of this eighth season is substantially the same as that followed by Dr. Damrosch in former seasons. There will be twelve lecture-concerts each in Series A, B, C and D, graded to suit the requirements of listeners from the third year of elementary school through high school and college. The Instructor's Manual, prepared by Ernest La Prade, covering all four series of programs, and Student's Notebooks, prepared jointly by Dr. Charles H. Farnsworth and Ernest La Prade, published separately for each of the series, are now available at cost of production and distribution.

Bristow Hardin School of Music Holds Study-Vacation

The Bristow Hardin School of Music, Norfolk, Va. (Bristow Hardin, director), held a Study-Vacation for Piano Teachers at Virginia Beach during the week of August 18-25, the fifth annual meeting. A new feature this year was Study-Vacation Junior, conducted by Bristow Hardin, who is president of the Virginia Music Teachers Association and sponsor of Study-Vacation, in addition to his affiliation with the Bristow Hardin School of Music. Study-Vacation Junior has been made a permanent part of the week's activities each year. The regular Study-Vacation for teachers and painists was conducted by Hans Barth, pianist and composer of New York, who also gave a recital in the school auditorium during the session. The theme Mr. Barth chose for the study was How to Play, How to Teach, Music of Yesterday, Today, and Tomorrow.

Houston Orchestra to Have Hertz, Alloo and Verse as Conductors

HOUSTON, TEX.—Acting upon a recommendation made by the music committee, the board of directors of the Houston Symphony Orchestra have invited Dr. Alfred Hertz, Dr. Modeste Alloo and Vittorio Verse to appear as guest conductors for the 1935-36 season. The resolution was signed by Joseph S. Smith, president of the association, and members of the board.

The Tuesday Music Club had its first meeting on October 1. Mrs. Joseph Smith, the new president, has many plans of interest to the members, one of which is to present Dalies Frantz, pianist, in recital early in the season.

Mrs. Cyril Delevanti, of this city, has been visiting Europe, singing twice in London, and in many other places in England. She will return early in the winter and open her voice classes.

With teachers returning from vacations and music schools and studios planning their activities, there are many projects afoot for the coming season. It seems as if Houston is to have a winter of major tonal enterprise.

K. M. B.

Artists Announced for Ann Arbor Choral Union Series

ANN ARBOR, MICH.—Charles A. Sink, president of the University Musical Society, University of Michigan, has announced the list of musical attractions for the fifty-seventh annual Choral Union Concert Series, to be held in Hill Auditorium. They are: October 19, Metropolitan Opera Quartet (Eide Norena, soprano; Doris Doe, contralto; Giovanni Martinelli, tenor; and Ezio Pinza, bass); November 6, Sergei Rachmaninoff; November 11, Don Cossack Russian Male Chorus (Serge Jaroff, conductor); December 3, Fritz Kreisler; December 11, Boston Symphony Orchestra (Serge Koussevitzky, conductor); January 14, St. Louis Symphony Orchestra (Vladimir Golschmann, conductor); January 20, Kolisch String Quartet; January 27, Detroit Symphony Orchestra (Bernardino Molinari, guest conductor); February 17, John Charles Thomas; March 16, Myra Hess.

MAURICE ARONSON,
and his wife, Vera Kaplun Aronson, concluded their first New York summer class for pianists and pedagogues. The series terminated on August 24, and the attendance and general results were such as to ensure the resumption of these classes next summer. After enjoying a short holiday, both artists resumed their professional activities on September 16.

Tours for Westminster Chorus

Richard Copley announces that the Westminster Chorus from Princeton, N. J., conducted by Dr. John Finley Williamson, will make two, and possibly three, tours, at various periods during the coming season. The first tour, lasting two weeks, opens on November 11 in Lancaster, Pa. and includes visits to Lebanon, Cumberland, Wilkes-Barre, Pa.; Grand Rapids, Detroit, Mich.; and several Canadian cities. The second tour, opening February 10 in Hagerstown, Md., covers the southern Atlantic states to Miami, Fla., and west to St. Louis, closing March 14. The third tour contemplated will take place in the middle of January and take in other nearby cities, not possible to be included in either the first or the second tours. The chorus is to be heard late in the season in New York and negotiations are now being carried on for another foreign tour this coming spring and summer.

Grace Moore Begins New Radio Series

Grace Moore, screen and operatic soprano, is being heard as an actress as well as a singer in her weekly radio recitals over an NBC-WEAF coast-to-coast network on Mondays, beginning September 16. Between vocal selections Miss Moore participates in dramatizations of events based on actual experiences during her rise from singer in a Tennessee church choir to a member of the Metropolitan Opera Company. The orchestra is directed by Josef Pasternack.

Time of Plaza Musicales Changed

Samuel Emilio Piza, director of Artistic Mornings, Inc., at the Hotel Plaza, New York, announces that for the convenience of subscribers and patrons of the organization, during the season of 1935-36 the concerts will be held at 2:30 in the afternoon instead of 11:30 in the morning as heretofore. The concerts are scheduled for Thursdays, November 21, December 5, December 19, January 9, January 23. Arangements are being completed for an elaborate season, and the names of the artists to appear will be published shortly.

Cantata Society of New York Formed

The Cantata Society of New York, a recently formed organization under the direction of Paul Boepple will resume its rehearsals, October 7. The purpose of this society is to study and perform seventeenth and eighteenth century choral music in its original versions. The principal work chosen for this season is Bach's Passion According to St. John.

EMY-LOU

BIEDENHARN

American Contralto

NOW IN EUROPE

●

Exclusive Management:
ANNIE FRIEDBERG
Fisk Building, 250 West 57th Street, New York, N. Y.

Birmingham Orchestra to Increase Personnel

Season Plans for Alabama Community Include Symphonic, Recital, Club and School Events

BIRMINGHAM, ALA.—The Birmingham Civic Symphony Orchestra Dorsey Whittington conductor) has announced four concerts for the approaching season, the first to be presented on November 5, in the Municipal Auditorium. Others to follow will occur on December 10, February 18, and March 31. The orchestra's personnel has been increased to eighty members, instead of the seventy of last season. There will be at least one out-of-town concert and probably more. Charles Zukoski, president of the Symphony Orchestra Association announces. Members of the board of trustees of the Birminngham Civic Symphony Association are: Chas. F. Zukoski, president; Prescott V. Kelly, A. M. Shook, James E. Mills, Jr., R. D. Tobien Mrs. Geo. C. Harris, Mrs. Morris Bush, Mrs. J. L. Perry, Mrs. E. G. Chandler, Mrs. John S. Coleman, Mrs. Minnie McNeill Carr, Mrs. Geo. Houston Davis, Mrs. R. C. Woodson, Mrs. Clifford Lamar, and Miss Emma McCarthy.

Guy C. Allen, president of the Birmingham College of Music, has returned from a vacation spent at Perdido Beach, Florida. Other members of the college faculty who have returned from vacations and resumed teaching duties include Mrs. W. C. Vail, Abigail Crawford, Corrie Crawford Houston, Laverne Brown, Leta Hendricks Johnson, Mercedes Hamilton, and Mrs. J. Ward Nelson.

The Alabama Music League, under the direction of Christine McCann, will present artists in Birmingham during the month of October, under the auspices of the Women's Association of the Independent Presbyterian Church, with Mrs. Roderick Beddow as chairman. These artists are Edwin Strawbridge and Lisa Parnova, dancers; Phillip Frank, concert violinist; Joseph McPherson, baritone; Gertrude Peterson and Lucy Lewis, duo-harpists.

Mary Fabian, soprano, formerly with the Chicago Opera Company, is visiting relatives in Birmingham.

The Birmingham Music Teachers Association held its first meeting of the season on September 18, with a large attendance of members. The new president, Mrs. C. W. Phillips, presided. The subject of the meeting was Memorable Impressions, and the speakers were Mrs. George C. Harris, president of the Birmingham Music Club, who told of the 1935 Biennial in Philadelphia, and Mrs. Geo. Houston Davis, who told of her trip abroad, especially emphasizing the Salzburg Festival. The officers are: Mrs. C. W. Phillips, president; Mrs. E. L. Carter, vice-president; Mercedes Hamilton, recording secretary; Phyllis Waites Sullivan, corresponding secretary; and Leona Lewis McVicar, treasurer. Dr. P. P. Burns, of Birmingham-Southern College, will deliver a series of lectures on Literature and the Arts before the Association at its monthly meetings.

Mrs. R. C. Woodson, state president of the National Federation of Music Clubs, attended the Official Council of District and State Presidents held at Denver.

The Birmingham Music Club reports the largest number of season ticket reservations for several seasons, and is looking forward to a successful year. The opening concerts presented Kathryn Meisle, contralto, of the Metropolitan Opera Company. A. G.

NBC Artists Service Reports Fifty Per Cent. Gain in Bookings

At the beginning of the 1935-36 season, NBC Artists Service reports an increase in bookings of fifty per cent. over last year at this time. In the past two seasons there has been an improvement of 130 per cent. over the season of 1932-33. According to George Engles, managing director of NBC Artists Service, this is not only the best booking year since 1929, but also as good as any since the period of post-war prosperity. Several of the most prominent artists had their tours booked completely as early as June, and on these artists, Mr. Engles adds, he is already receiving requests for bookings a year from now.

Mr. Engles states that cities which operate on the Civic Concert basis are nearly all taking in larger receipt in their campaigns, and consequently undertaking more ambitions courses since they can spend more on their artists. "Worcester is spending $12,000 on talent—twice the amount of a year ago. This city oversold the capacity of its hall by one thousand dollars during its recent annual campaign for members and was obliged to return that amount to would-be subscribers who could not be accommodated. Jamestown, N. Y., is spending $4,600 this year, against $3,100 last year; Bradford's talent is costing $3,100 against $2,150 last year. Asheville, Fall River, Greensboro, Pawtucket and numerous others are increasing their courses.

"Altogether this is a season in which artists who happen to be in public favor can look forward to appreciably larger incomes."

GRACE SPOFFORD,

newly appointed director of the Music School of the Henry Street Settlement, New York, which opened on October 1. Miss Spofford, a graduate of Smith College and of the Peabody Conservatory of Music, Baltimore, was for seven years executive secretary of that conservatory. She was dean of women at the Curtis Institute of Music in Philadelphia from its establishment in 1924 to 1931. She has since been associate director of the New York College of Music and continues her connection there in an advisory capacity. Miss Spofford has served as music critic on the Baltimore Sun, and is co-author of the book, Guide for Beginners in Piano Playing.

Melchior Returns After European Tour

Metropolitan Opera Tenor Finds Relaxation in Hunting—Tells of Plans for Season

Lauritz Melchior, returning from his summer activities in Europe, was interviewed in New York on the day he and Mrs. Melchior landed from the SS. Bremen.

The tenor was in fine spirits, and greeted cheerfully and impartially the representatives of the press, the photographers and personal friends who invaded his hotel suite to welcome him back to America.

"Yes, I feel very fit," he said, as he shook hands with his visitors, showed them to chairs, and went back to the door to greet newcomers. "I have lost a lot of pounds —more than twenty. This I did by taking long tramps through the woods, chopping down trees and enjoying other vigorous exercises."

The Melchiors were to be in New York only one day. "We are leaving immediately to join Richard Crooks and his family in Canada." Mr. Melchior added that he was looking forward to the hunting there. "What shall I hunt? Moose, and also bears, if any of the latter come along."

October 20 will find Mr. Melchior in Chicago, where he is scheduled to open his season with a joint recital with Kirsten Flagstad. He is to fulfill other concert engagements before going to San Francisco, where he will sing with the San Francisco Opera in Wagner's Ring dramas and in Otello.

After this, he has more concerts, including four Tristan performances in concert form in Chicago, with the Chicago Symphony Orchestra under Dr. Frederick Stock.

"I shall be back in New York the middle of December. Here I have several radio engagements, including appearances on both the Ford and General Motors hours. My season with the Metropolitan Opera this year comprises about thirty performances, and as usual, I am to go on tour with the company after the New York season is finished.

"Then, back once more to Europe, where I sing for the month of May at 'Covent Garden in London." M. L. S.

EXCLUSIVE MANAGEMENT
BERNARD R. LABERGE, Inc.
2 WEST 46th STREET, NEW YORK

PAUL WITTGENSTEIN

NEW YORK:—"Times"— . . . played with an aplomb and gusto thrice admirable.—OLIN DOWNES.

NEW YORK:—"Herald-Tribune"— . . . left one a prey to the mere crude emotion of startled incredulity.—LAWRENCE GILMAN.

NEW YORK:—"American" . . . conquered his listeners completely.—LEONARD LIEBLING.

NEW YORK:—"Daily Mirror"—His technique is incredible.—JULIAN SEAMAN.

NEW YORK:—"Evening Journal" — Frantic applause greeted his performance.—HENRIETTA WEBER.

NEW YORK:—"World Telegram"— . . . accomplished marvels, not to say miracles.—PITTS SANBORN.

NEW YORK:—"Daily News"— . . . heartiest ovation of any performer this season.—DANTON WALKER.

NEW YORK:— "The New Yorker" — . . . astonishment at the miracles which he performs . . . —ROBERT A. SIMON.

Boston:—"Transcript"— . . . marvelous mastery of the keyboard with a single hand . . . —MOSES SMITH.

Boston:—"Globe"— . . . technical attainments are phenomenal . . . —C. W. C.

Boston:—"American"— . . . achieves these miraculous feats with ease.—ANN AMES.

MONTREAL: — "Gazette" — . . . doubtful whether the pedal has been so strikingly used before.

MINNEAPOLIS:— "Tribune" — . . . has developed into a musical magician.

CINCINNATI:—"Post"— . . . the power of his left hand is unbelievable.

DETROIT:—"Times" . . . lost in admiration for his fine musicianship. . . .

DETROIT:—"News"—One of the contemporary music's most astonishing figures. . . .

HAVANA:—"El Mundo"— . . . audience accorded him an extraordinary ovation.

RETURNING TO AMERICA FOR JANUARY AND FEBRUARY, 1936

Menuhin Concludes Sydney Recitals With Request Event Before Throng

Music Week Observed Widely in the Antipodes—New Orchestra Gives Two Successful Programs—Muriel Brunskill and Budapest Quartet Among Feted Visitors

SYDNEY, AUSTRALIA.—Yehudi Menuhin's series of concerts in Melbourne were memorable for the enthusiasm shown by the huge audiences. Thousands were turned away, no more seats being available. By special request, Messrs. F. and N. Tait were able to arrange for the violinist to give a farewell concert in Sydney on his way to tour New Zealand. The Town Hall was packed and extra seating accommodation provided, so great was the demand for tickets. The program consisted of three concertos—Bach"s E major, Max Bruch"s G minor and Beethoven's Maurice de Abravanel, conductor of the Sir Benjamin Fuller Opera Company, led the orchestra. Menuhin's flawles technic, the inspiring mastery of his instrument brought forth outbursts of applause, bravos and scenes never to be forgotten. The artist gave two encores; but after these the audience did not leave until he again appeared with the conductor to acknowledge their appreciation.

AUSTRALIAN MUSIC WEEK

Music week was a pronounced success. Programs were arranged in the city and suburbs, many churches taking part. Departmental stores provided daily musicales. Schools were visited and leading musicians gave concerts to the children. Children's concerts were arranged at the Town Hall, one of which was conducted by Prof. Bernard Heinze of Melbourne. The British and International Music Society gave a concert at the Forum Club, the outstanding contribution being Bloch's piano quintet performed for the first time in Australia. At St. Andrew's Cathedral a choral festival service was held, the members of thirteen churches who are affiliated with the School of Churches of England taking part. Lilian Frost and Faunce Allman arranged midday organ recitals at Pitt Street Congregational Church and St. James" Church. A lecture was given by Ronald Foster at the Lyceum Hall, the subject being Twenty-five Years' Change in the Life of Music. Clement Hoskings contributed a lecture recital on the life of Franz Schubert. All musicales held during Music Week were instructive as well as attractive—the large audiences showing keen appreciation and enjoyment.

ORCHESTRAL EVENTS PLEASE

Maurice de Abravanel conducted two concerts at the Town Hall, the orchestra consisting of eighty members of the Professional Musicians' Union. The first program included Beethoven's Eroica symphony, Debussy's Prelude à L' Après Midi d'un Faune, Richard Strauss' Don Juan tone poem and Wagner's prelude to Die Meistersinger. The second listed Weber's overture to Oberon, Brahms' symphony in D major, Wagner's preludes to Acts I and III of Lohengrin, Siegfried's Rhine Journey, Funeral March from Götterdämmerung, and prelude and Liebestod from Tristan and Isolde. Both concerts were a brilliant success. The sound musicianship and fine control of this gifted conductor in his reading of the Eroica symphony led the orchestra to the heights of finest playing, holding the audience spellbound. The second concert again had a crowded hall. The latter part of the program was a Wagnerian triumph. Bursts of applause greeted Mr. de Abravanel, who was recalled many times, the audience showing their keen admiration for his outstanding artistry.

BRUNSKILL HAILED IN RECITAL

Under the management of Madeleine Clark, Muriel Brunskill, English contralto, before returning to England is touring Australia, giving recitals in the principal cities of each State. Her Sydney season opened at the Assembly Hall and was extended, owing to the increased demand for seats. It is many years since a contralto such as Mme. Brunskill has been heard in Australia. Her glorious voice, fine interpretations of English songs and lieder, her sincerity and personality completely won the hearts of the audiences. Included in her program were Ponchielli's Stella del Marina, an aria from Mozart's La Clemenza di Tito, O Don Fatale from Verdi's Don Carlos, Schubert"s Erl könig, Vaughan Williams' Silent Noon and Water Mill, Holst's song from Rig Veda, the Bohemian Song and Card Song from Carmen, Dvorak's five Gypsy Songs, Bantock's From the Tomb of An Unknown Woman and Feast of Lanterns, Boughton's Immanence, Pfitzner's Frieden and Die Einsame, Proctor Gregg's I Envy Not, Land of Lost Content and Stormy Evening, Kennedy Fraser's In Hibrid Seas and Kishmul's Gallery, Arnold Bax' setting of O What Can the Matter Be, Strauss' In Praise of Sorrow and Tomorrow, Hugo Wolf's Over Night and To Rest, Schubert's Death and the Maiden and Hymn to the Almighty. Carl Bartling proved not only an efficient and sympathetic accompanist but also displayed fine work as soloist. Some of his offerings were Chaminade's L'Ondine, Chopin's waltz in D flat major, Chasins' Rush Hour in Hong Kong, Ibert's Little White Donkey, and Schumann's Phantasiestücke.

Fritz Hart, of the Melbourne Conservatorium, has returned from Honolulu where for four consecutive seasons he has conducted the Symphony Orchestra consisting of over seventy musicians of different nationalities. Musically appreciative citizens donated sums of money to enable the orchestra to continue presenting programs of a high standard.

BUDAPEST QUARTET GIVES MELBOURNE SERIES

Under engagement to the Australian Broadcasting Commission, the Budapest String Quartet (Josef Reisman, Alexander Schneider, Stepan Ipolyi and Mischa Schneider) are giving concerts at the Assembly Hall, Melbourne, and transmitting from the studio. Their programs, which are attracting large audiences, have comprised Beethoven's quartets in F minor, A minor, D major, B flat major and E flat major, Ravel"s quartet, Schubert's "Death and the Maiden," Mendelsohnn's E flat major, and, Dvoraks F major, op. 96.

On September 2 the Musical Association of New South Wales were to hold a reception in the players' honor. They will give four concerts at the State Conservatorium.

ELIZABETH PLUMMER.

PAUL ROBESON,

baritone, after an absence of three years from the American concert stage, returned on October 1 to this country for a recital and radio tour. On October 3, he was heard on the World Peace Program from WABC, broadcast over the entire Columbia network. His first Town Hall, New York recital is scheduled for October 19. He has been active in England and on the Continent during his absence. With him for his American engagements is his accompanist, Lawrence Brown.

Members of Roth Quartet Apply for Citizenship

The Roth Quartet (Feri Roth, Jeno Antal, Ferenc Molnar and Janos Scholz) have filed papers with the Naturalization Bureau in New York, declaring their intention of becoming American citizens. Mrs. Roth, Mrs. Antal and Mrs. Molnar also filed papers at the same time.

GRAINGER'S

Artistry...

"The Brahms group was a thorough treat, one of the best balanced we have ever had. . . . He never oversteps the bounds of sentiment, but all is warmed by his rich experience of feeling, all is solid and sincere."

Popularity...

"The House was enthusiastic as well as large. Indeed, not in a long while has an evening in Town Hall seemed so packed full of enjoyment."

Programs...

"He must be thanked at the outset for the calibre of his programs. That their scope is eclectic enough to include such widely removed products as those of Bach, Richard Strauss and David Guion, is a commentary on the almost universality of his tastes and sympathies."

—Excerpts from recent Australian tour

●

AMERICAN TOUR—JAN., FEB., MARCH, 1936

●

Manager: ANTONIA MORSE, 9 Cromwell Place, White Plains, New York

Steinway Piano

Much Orchestral Music for Richmond

Virginia City to Have Concerts by Four Ensembles—National Symphony Announces Six Programs

RICHMOND, Va.—This city will have an unusual season of orchestral music during the ensuing winter. No less than four orchestras will be heard in concert between November and April. The Richmond Symphony Orchestra has previously announced its six concerts, with Wheeler Beckett conducting. These will be given with solo artists of distinction.

T. Michaux Moody, whose concerts have for some years been a feature of the city's musical life, has entered the field again this fall. Mr. Moody's concert series of season before last was terminated abruptly and several concerts cancelled, for one reason or another. This manager now announces a series of six concerts at the Mosque, featuring the National Symphony Orchestra, of Washington, D. C., with Hans Kindler conducting. The first concert will be given on November 1, with Goeta Ljungberg, soprano, as soloist. Other concerts, continuing until March, feature Lawrence Tibbett, La Argentina, Myra Hess and Sylvia Lent.

Claude Elam, local orchestra leader and solo trumpet player, is conducting a series of concerts of his VERA State-wide orchestra, the first of which will be given at the Mosque on September 29, with Joseph Whittemore, local tenor, as soloist, and Joseph Kaminsky, a member of the violin group, as an additional soloist .

Still another local group of players, the Richmond Civic Orchestra, conducted by Franklin Woodson, will also be heard in its concert series. This organization is largely an amateur group.

CLUB SCHEDULES

The Fluvanna County Music Club held its annual music festival on September 24 at Carysbrook. A chorus of women's voices sang several selections. This is the sixteenth season of the club. Mrs. Malcolm Perkins is this year's president.

The Musicians' Club of Richmond opens its current season with a presentation of Von Flotow's Martha, at the Thomas Jefferson High School early in October. The cast is composed of active members of the clubs, with a local orchestra. Wilfrid Pyle is conducting rehearsals.

The annual White Top Music Festival, devoted to folk-songs, held the attention of Virginia and its adjoining States last month. It is estimated that several thousand visitors attended the concerts, with more than 100 artists and thirty bands participating. Three hundred folk musicians from various States were registered. Many new tunes and many rare variations on old tunes were heard, contests held and numerous awards made. Ballad singing was participated in by more than thirty singers from eight States, in many respects the finest ever heard on a White Top program. J. G. H.

American Ballet Seeks Native Scores

American composers will have the opportunity of having their compositions played by a symphony orchestra in the nation-wide tour of the American Ballet this season, Alexander Merovitch, president of Musical Art Management, has announced.

Compositions which should be from five to eight minutes in length will be considered by a committee of distinguished musicians who have in the past been prominently identified with the advance of music in this country. The works to be chosen by this group will be played by the symphony orchestra of the American Ballet. They are to be completely independent of the ballet presentations, but they form an integral part of the programs themselves.

"I have long been anxious to have the talented unknown composer given recognition," said Mr. Merovitch. "Until music is played, it does not exist. This concert-tour of the American Ballet and its symphony orchestra to leading cities of the country offers the composer a splendid chance. He will be able to hear how his compositions sound orchestrally. His name will become known to vast audiences through the country.

"Furthermore, the presentation of such works will greatly stimulate interest in contemporary music."

All compositions should be submitted to Musical Art Management Corporation, 30 Rockefeller Plaza, New York City.

Performances of the American Ballet will take them as far West as San Francisco and Los Angeles, California, as far South as Dallas, Texas, and as far North as Canada.

George Balanchine is the *maitre de ballet* of the American Ballet which now has complete charge of the ballet features and divertissements of the Metropolitan Opera Company. Edward M. M. Warburg is its executive director.

Cities included in the itinerary up to the end of the year are: Akron, O.; Allentown, Pa., Austin, Tex., Binghamton, N. Y., Bridgeport, Conn., Buffalo, N. Y., Chicago, Ill., Cleveland, O., Dallas, Tex., Detroit, Mich., El Paso, Tex., Fort Wayne, Ind., Greenwich, Conn., Harrisburg, Pa., Ithaca, N. Y., Lansing, Mich., Lincoln, Neb., Los Angeles, Calif., Milwaukee, Wis., New Haven, Conn., Omaha, Neb., Pasadena, Calif., Phoenix, Ariz., Portland, Ore., Princeton, N. J., San Antonio, Tex., San Francisco, Calif., Santa Barbara, Calif., Scranton, Pa., Seattle, Wash., Spokane, Wash., St. Joseph, Mo., St. Louis, Mo., St. Paul, Minn., Syracuse, N. Y., Tulsa, Okla., Vancouver, Can., and Waco, Tex.

Horatio Connell to Join Juilliard Graduate School Faculty

Horatio Connell, American baritone, will join the faculty of the Juilliard Graduate School, New York, this autumn, as announced by Ernest Hutcheson, dean of the school.

(*Photo by Albert Petersen.*)
HORATIO CONNELL

Mr. Connell was born in Philadelphia, where he had his first vocal instruction under Emil Gastel. He then studied at Frankfort-am-Main, Germany, under Julius Stockhausen, eminent singer and teacher and a pupil of Garcia. After completing his studies with Stockhausen, which extended over four years, Mr. Connell lived in London for five years, making his debut there with the London Symphony Orchestra and later sang throughout the British Isles and on the Continent in concert and oratorio.

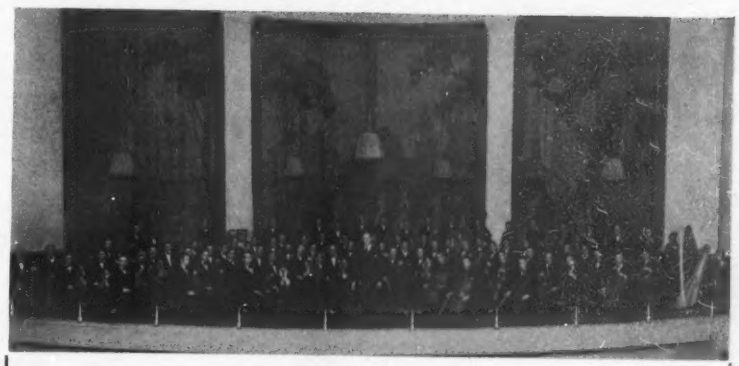
Upon his return to America he won prominence in concert and oratorio, appearing at many of the important music festivals and with leading symphony orchestras.

As a pedagogue Mr. Connell has established himself in the foremost ranks of vocal teachers of this country. For nine years he was a member of the vocal faculty of the Curtis Institute of Music, Philadelphia, and for many years has been director of the vocal department of the Summer School, Lake Chautauqua, N. Y.

Among the singers who have studied with Mr. Connell are Helen Jepson and Rose Bampton (both of the Metropolitan Opera Company), Wilbur Evans, winner of the first Atwater Kent Prize Contest, and Nelson Eddy.

Lois Bannerman Heard in Long Island Programs

Lois Bannerman, harpist, was guest artist at a concert in the Patchogue High School, Patchogue, L. I., on September 11; on the 17th, she played solos in a musicale for the benefit of St. Mark's Church, Rockville Centre, L. I., where Wilfred Glenn, bass of the Revelers Quartet, familiar to radio listeners, is the director of music. On October 4, Miss Bannerman was a guest artist on a program following the President's Day luncheon of the Long Island Federation of Women's Clubs at Beth Page Country Club. She offered a group of solos, also several harp duets, with Marion M. Bannerman at the other harp. The joint soloist with Lois Bannerman was George Porter Smith, violinist and conductor of the Nassau Philharmonic Orchestra. He was heard in solos with harp accompaniment.



National Symphony Orchestra
OF WASHINGTON, D.C.

Underwood & Underwood photo

Dr. HANS KINDLER
CONDUCTOR

ANNOUNCES
1935-1936 SEASON

THIRTY CONCERTS IN WASHINGTON, D.C.
FOUR CONCERTS IN RICHMOND, VA.
SIX CONCERTS IN BALTIMORE, MD.

Three Concert Tours

Early in December

Ottawa, Canada
Skidmore College, Saratoga Springs, N. Y.
Bushnell Memorial Auditorium, Hartford, Conn.
(In symphony series with Boston and Philadelphia Orchestras)
Symphony Hall, Boston, Mass.
Providence, R. I.

A limited number of other engagements in this territory can be accepted

Second Week in November

Atlanta, Ga.
Asheville, N. C.

Two other dates in Southern territory can be accepted for November

Early in April

Columbia, S. C. (for two-day Music Festival)
Duke University, Durham, N. C.

Orchestra available for other Music Festivals and Concert engagements in the South in early April

For Dates, terms, and other information regarding the
National Symphony Orchestra
Apply to C. C. Cappel, Manager
Woodward Building, Washington, D. C.

Chicago Awaits Opening of San Carlo Autumn Series

Resident Opera Company and Orchestra Announce Enterprising Plans for the Winter—Ballet Organizations and Many Recitalists Scheduled to Appear in Midwestern Metropolis

CHICAGO.—The San Carlo Opera Company opens its autumn season here at the Auditorium Theatre on October 14, with Aida, presented with a cast headed by Bianca Saroya in the title role, Aroldo Lindi as Radames, Cyrena Van Gordon as Amneris and Mostyn Thomas as Amonasro. Goeta Ljungberg, from the Metropolitan, will be guest artist in Lohengrin on October 16, which will be her first operatic appearance here. Her vis-a-vis is Dimitri Onofrei, and Cyrena Van Gordon assumes the role of Ortrud. During the first week of the season Fortune Gallo introduces another soprano, Josepha Chekova, a Czechoslovakian, who is cast as Micaela in Carmen, Marguerite in Faust and Nedda in Pagliacci. On October 15, Hizi Koyke will make her re-entry as Cho-Cho-San and Florence Wylde makes her debut as Suzuki. Dreda Aves sings Carmen on October 17. Lucille Meusel will be featured in the Rigoletto performance of October 18 and Bianca Saroya and Lindi are to sing in Trovatore on October 19. Edward Molitore is billed as Pinkerton in Butterfly and as Faust.

REPERTOIRE OF CHICAGO OPERA

The list of presentations by the Chicago City Opera Company for its season at the Civic Opera House is studded with restorations of operas long considered favorites by music-lovers. Mefistofele, which has not been heard here in several years, will be given on the opening night (November 2), with Ezio Pinza singing the title role. Edith Mason will be the Marguerite, Eleanor La Mance the Helena and Franco Foresta, new American tenor, is to make his debut as Faust. Don Giovanni will be given on November 5 with a cast including Pinza, Virgilio Lazzari, Edith Mason and Giuseppe Bentonelli. This is almost the same group of artists who presented this opera at Salzburg during the past summer. La Rondine is to be remounted later in the season. Incidentally, it will be sung in English with Marion Claire and Mario Chamlee in the leading roles.

An operatic highlight is to be the presentation for the first time in America of Respighi's La Fiamma. Rosa Raisa is scheduled to sing the leading soprano role. Lotte Lehmann and Maria Jeritza head the cast in Der Rosenkavalier. Others in the cast are Marion Claire and Emanuel List. Thais is to be presented with an all-American cast on November 11, with Helen Jepson and John Charles Thomas in the leading roles.

BALLETS GALORE

Harry Zelzer is bringing to Chicago the American Ballet for its first appearance at the Civic Opera House on November 8, 9 and 10. No less than seven ballets new to Chicago will comprise the repertoire, each of which has been specifically written for the American Ballet by George Balanchine, master choreographer of the company.

Grace Denton brings to the Auditorium the Monte Carlo Ballet Russe later in the season. Bertha Ott will present for the first time here Trudi Schoop and her Comic Ballet at the Studebaker Theatre. Many other ballets are scheduled for the season. Miriam Winslow and her dance group make their first Chicago appearance at the Studebaker Theatre on November 24 under Bertha Ott's direction. Ted Shawn and his male dancers come to the same theatre also under Miss Ott's direction on November 17. Grace and Kurt Graff announce ballet performances at their new Little Concert House, which was auspiciously dedicated with a lecture on The Ancient Art of Modern Dance by John Martin, dance critic of the New York Times.

ORCHESTRA'S FORTY-FIFTH SEASON

The forty-fifth season of the symphony concerts by the Chicago Symphony Orchestra and the thirty-first under the baton of Frederick Stock promises to be one of the most interesting ever heard at Orchestra Hall. Among the eighty-eight concerts produced by Dr. Stock and his men there will be three performances of Wagner's Tristan and Isolde in Dr. Stock's arrangement for concert hall performance. The singers taking part in these performances are Lauritz Melchior, Dorothee Manski, Kathryn Meisle, Chase Baromeo and Fred Patton. Toward the end of the season Dr. Stock will repeat Bach's Passion According to Saint Matthew. The artists and personnel is unchanged from last season: Calire Dux, Kathryn Meisle, Frederick Jagle, Chase Baromeo, Fred Patton, the Apollo Musical Club and the Chicago Symphonic Choir. Two ensembles will appear as soloists during the season: the Kolisch Quartet, headed by the left-handed violinist, Rudolph Kolisch, and the Trio Italiano, headed by the composer-pianist, Alfredo Casella.

In all there will be a total of thirty-six soloists during the season, which opens on October 17. Samuel Dushkin, violinist, appears as collaborator with Igor Stravinsky as soloist in the composer's concerto at the first Tuesday afternoon concert. Rudolph Serkin, pianist, brought to this country by Elizabeth Sprague Coolidge, and Mina Hager, mezzo-soprano, will also be soloists in the Tuesday series. Other newcomers to be heard during the season at the Thursday-Friday programs are: Raya Garbousova, Russian cellist; Ria Ginster, soprano, and Ruth Posselt, twenty-one-year-old American violinist. Other artists to appear as soloists are, Gitta Gradova, Percy Grainger, Myra Hess, Jose Iturbi, Josef Lhevinne and Sergei Rachmaninoff, pianists; Nathan Milstein, Mischa Mischakoff and Efrem Zimbalist, violinists; Gregor Piatigorsky and Daniel Saidenberg, cellists, and the two guest conductors, Sir Hamilton Harty and Igor Stravinsky.

FORMIDABLE LIST OF SOLOISTS

It would take more space than we are allotted to publish at this time the formidable list of musicians scheduled to appear here this season under the managements of Bertha Ott, Harry Zelzer, Henry E. Voegeli and Grace Denton, the "Big Four" in the managerial field here. Suffice to state at this time that most of the eminent artists touring America this season will stop long enough in Chicago to be heard either at Orchestra Hall, the Studebaker Theatre or the Auditorium Theatre or Civic Opera House.

PAUL LONGONE,
has been appointed general manager of the Chicago City Opera Company for three years.

ART INSTITUTE RESUMES RECITAL SERIES

The autumn series of recitals sponsored by the Art Institute and the various music schools was reopened on September 13 with a recital by Arthur Kraft, tenor, and president of the Columbia School of Music in Fullerton Hall.

Mr. Kraft presented Die Schöne Müllerin by Schubert with the assistance of Helen Taylor, pianist. The next program was given by faculty members of the Cosmopolitan School of Music. The October 2 program was furnished by Esther Becklinger Hawkins, pianist, and Walter Merhoff, baritone, both of the American Conservatory of Music.

DEVRIES PUPILS IN DEMAND

Edith Orens, remembered for her performance of Hansel with the Chicago Grand Opera Company in 1926 when she was sixteen years of age, slipped into our city quietly and after spending two months with her family and her teachers, Mr. and Mrs. Herman Devries, departed for Brussels where she has maintained a residence for the past seven years. Miss Orens has sung as mezzo soprano in all of the music centers of Belgium and France. She has been heard as Charlotte in Werther, as Carmen, Erda in Rheingold, Mignon, Azucena in Trovatore, Orlowsky in Fledermaus, Ursula in Masked Ball and other major mezzo-soprano roles, besides creating more than fifteen characters in new operas. Miss Orens returned to Belgium to sing Amneris in Aida for the first time in her career at the Royal Opera in Antwerp, where she has sung for several seasons.

Cybella Abt, soprano, another Devries student, has signed a contract with Paul Longone for the coming season of the Chicago City Opera Company at the Civic Opera House. She will make her first appearance as Frasquita in Carmen. Miss Abt is looking forward to an active season for she is already booked for concert appearances here as well as throughout the Middle West.

Jeannette Van Der Velpen, who came to the Devries studio when only fifteen years of age and has remained under Herman Devries' tutelage ever since, has also been signed by Paul Longone and in all probability will make her debut in a major role in La Rondine. Miss Van Der Velpen, as already stated, established a record for solo appearances in the series of concerts sponsored by the Chicago Federation of Musicians and Park Board District held in Grant Park this past summer.

Esther Hardie, another student of Mr. and Mrs. Herman Devries, who made an appearance with Thaviu Band this past summer, is at the present time touring with that organization as soprano soloist.

LOUISE ST. JOHN WESTERVELT RESUMES TEACHING

Louise St. John Westervelt, voice instructor and choral conductor, has resumed her teaching at the National School of Education in Evanston and at Columbia School of Music here.

HANNA BUTLER RETURNS FROM CALIFORNIA

Hanna Butler, who journeyed to California early in the summer, has returned and reopened her studios in the Fine Arts Building. While on the Coast Mrs. Butler gave several song recitals. She furnished the program at the home of Mrs. Louis Salde, Jr., at Medford, Ore. In Tacoma, Wash., she sang at a reception for Mrs. Edward Elliott, and in Vancouver she was heard in a song recital at the Country Club. Mrs. Butler found a large class awaiting her return, among whom were the ten students heard publicly in debut recitals in Curtiss Hall and Kimball Hall last season. One of her artist-pupils, Marjorie Livingston, is now on a two-weeks' tour with the Dasch Orchestra and was the soloist recently at the medical convention held in Milwaukee, Wis. Mary Gerts is scheduled for a song recital in Curtiss Hall in the middle of this month.

DE PAUL MASTER SCHOOL AND ARTIST CLASSES

Dean Arthur C. Becker of the De Paul University School of Music, announces the establishment of a master school and a series of artist classes. The master school has been conceived and planned for students not wishing to enter the teaching field but wanting to prepare only for concert work. They will be enabled to complete their work in much less time than required for students who take full academic and theory courses. It is under the direction of Sergei Tarnowsky, pianist and teacher. Those subjects of value only to the future teacher are to be eliminated, and the students, under close guidance and supervision of the masters in the school, will find an opportunity to intensify their preparation for concert work through greater and more thorough emphasis upon repertoire and interpretation. Only eminent teachers who have had actual experience in concert work will assist in the new master school. These include Richard Czerwonky, and Michael Wilkomirski, violinists; Walter Knupfer, pianist; Ennio Bolignini, cello, and Blanche Barbot and John Sample, voice. The school will be divided into an upper and a lower division. After the student has successfully completed the work in both divisions he is awarded a professional certificate.

The artist classes will be conducted by eminent masters of the keyboard who explain with actual demonstration mastery of technical problems and principles of interpretation. Jose Iturbi and Mischa Levitski are among the first to come to De Paul in the role of artist-teacher during the series. The classes afford an opportunity for students to observe the masters at close range and to be taught by them the fundamentals of success. Students enrolled in the master school share in the added advantages of the artist series without additional charge.

ASSOCIATION FOR THE STUDY OF NEGRO LIFE AND HISTORY

One of the features of the annual meeting and twentieth anniversary celebration of the Association for the Study of Negro Life and History, September 8 to 11, was the musicale arranged by Maude Roberts George, chairman of the music committee. Emphasizing one of the outstanding achievements of the Negro, the program at the New Wendell Phillips High School, September 8, brought all creditable Chicago Negro musical organizations and two out of town soloists.

At the beginning of the musicale, Clara E. Hutchinson, historian of the National Association of Negro Musicians, gave a resumé of the history of the Negro in this art. Lucy Harth Smith, of Lexington, Ky., delivered an address in appreciation of what

(*Continued on page 30*)

ROTH QUARTET

10th Anniversary Season

October—MEXICO
Nov., Dec.—CALIFORNIA
Jan., Feb. 1936—EASTERN STATES
Mar., Apr.—EUROPE
Summer—SOUTH AMERICA

Exclusive
COLUMBIA
Recording Artists

Now Available:
BACH: Art of the Fugue
MOZART: Quartet in A major

In Preparation—The Quartets
HAYDN: F minor, op. 20, No. 5
BEETHOVEN: F major, op 59
F minor, op 95

Management: RICHARD COPLEY,
113 West 57th Street, New York, N. Y.

JOHN DWIGHT SAMPLE FANNIE COLE
Tenor Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

Buy From Your Local Dealer

Rochester Expects Imposing List of Concert and Opera Events

Philharmonic Programs to Be Led by Stravinsky, Harty, Reiner, Golschmann, Iturbi and Harrison—Two Eastman Theatre Recital Series to Bring Eminent Artists—Opera and Ballet among Attractions

ROCHESTER, N. Y.—The coming musical season in Rochester promises to be rather an exceptional one, due to the imposing list of artists and guest conductors who will appear from time to time on the various programs. Five guest conductors are scheduled for appearance with the Rochester Philharmonic Orchestra, the current year being the thirteenth for this ensemble. The ten concerts, divided equally between matinee and evening, will begin on November 7. José Iturbi, who made his début on the podium here last year, will return to conduct two evening concerts; Guy Fraser Harrison, the Philharmonic's regular conductor, will preside over one matinee and one evening performance; Vladimir Golschmann, the conductor of the St. Louis Symphony, is to make one appearance with the orchestra for a matinee program; Fritz Reiner, of the Curtis Institute, also conducts a single matinee concert; Sir Hamilton Harty, returns to lead the orchestra in three concerts, two matinees and one evening. A high-spot musically of the year will undoubtedly prove to be the first appearance here of Igor Stravinsky, composer and conductor, who is to conduct an evening performance, in all probability made up of his own works.

Two Artists' Series

As in past seasons two artist series of concerts will be offered to the public in the Eastman Theatre. Series "A" consists of five concerts; the first on October 25 will be the opera, Tosca, given in English, with Carlo Morelli, Anne Roselle, and Armand Tokatyan as guest soloists. The Rochester Civic Orchestra is to be under the direction of Guy Fraser Harrison. Nino Martini and Felix Salmond give a joint recital on November 1. The Boston Symphony Orchestra under Serge Koussevitsky, will play a program on December 14.

Another opera in English is to be given February 7. This will be Faust, with Mario Chamlee and Rose Tentoni as guest artists, and the Rochester Civic Orchestra under Mr. Harrison. The final concert in this series is that of José Iturbi on February 28. This time he comes as concert pianist.

Series "B" includes the two operas mentioned, and a return engagement of the Monte Carlo Ballet Russe on November 22. The two remaining concerts are those of Josef Hofmann, January 17, and Lotte Lehmann, who concludes the series on March 20.

Four chamber recitals are listed on the Kilbourn Hall concert series. The Kroll Sextet, returns by request to give another performance. Andres Segovia, guitarist, will play January 28, this also being a return engagement for him. On February 18, the dancer and pantomimist, Angna Enters, presents her second dance recital here. The last concert of the series is a joint recital by two former Eastman School of Music students, Rosemarie Brancato, soprano, and Henrietta Schumann, pianist.

Civic Orchestra Active

The Rochester Civic Orchestra under Mr. Harrison continues its Sunday evening "pop" concerts, and is to broadcast weekly over the NBC network, tentatively scheduled for Wednesday afternoons. The Eastman School Symphony Orchestra, this year under the joint leadership of Dr. Howard Hanson, director of the Eastman School, and Paul White, former associate conductor of the Rochester Civic Orchestra, will give four or five public concerts throughout the year. The first, which is scheduled for November 18 under Dr. Hanson, includes Mozart's overture to The Impressario, the tone-poem En Saga of Sibelius, and Scriabin's Poem de l'Extase. The first of the American Composer's Concerts will be given October 31, by the Rochester Philharmonic under Dr. Hanson, who founded the series ten years ago.

G. R.

RAYMOND BAUMAN,
pianist-teacher, has reopened his New York studio for the season of 1935-36. *(Photo by Sara Parsons.)*

Pattison and Swinford in Recital at Sarah Lawrence College

Lee Pattison, pianist, and Jerome Swinford, baritone, gave a joint recital on September 23 as part of the opening entertainment offered to incoming students at Sarah Lawrence College, Bronxville, N. Y. Mr. Pattison's offerings were by Schubert, Brahms and Chopin; Mr. Swinford's excerpts from Peri, Mozart, Schubert, Strauss and Schumann.

Verdi Club Schedule

Florence Foster Jenkins, founder-president of the Verdi Club, announces the schedule of fifteen events for the season of 1935-36. She has arranged three morning musicales, two musical and dramatic afternoons, an operatic performance, annual ball, Rose Breakfast, Verdi Birthday Celebration and luncheon-musicale, supper dances, and several new attractions, including three Celebrity Breakfasts (Jessie Wilder, chairman), theatre parties and special teas with music.

Gena Branscombe Returns from Visit to England

Gena Branscombe, composer and conductor, who has recently returned from England, recounted in an interview with the representative of the Musical Courier some of her experiences during her visit abroad. Miss Branscombe made the voyage to England to do research in old manuscripts at the British Museum and to get in touch with contemporary British composers and their work. She believes that much can be done to acquaint the musical public of both countries with the significant and sincere work of British and American composers. To further this end she has brought back with her new compositions which are to be performed under her baton during the coming season by the Branscombe Choral of New York and the MacDowell Choral of Mountain Lakes, N. J.

In London the Society of Women Musicians performed Miss Branscombe's Maples, and the Queen Alexandra's House Choir with orchestra gave the first performance in England of the entire suite Youth of the World at the Royal College of Music. The latter performance was conducted by Gena Tenney, the composer's daughter, who has been studying composition and conducting in London for the past two years on the International Student Fellowship from Barnard College and later as the Foli Scholar in Composition of the Royal College. The choir, which was organized by Miss Tenney, competed in the Kensington Musical Festival and won the first award in the highest division of women's choirs.

Among the musicians who made Miss Branscombe welcome were Dame Ethel Smyth, Gordon Jacob, Mr. and Mrs. Elkin of the publishing firm of that name, Cyril Scott, and Mr. and Mr. Edwin Galsworthy. As a climax to the summer, she attended the Royal Garden Party at Buckingham Palace. In November the British Broadcasting Company is to broadcast some of her compositions

"It is good to be home," said Miss Branscombe, "The Old World has much of culture and beauty to offer, but it seems to me that America gives scope for self expression that is found nowhere else."

M. L. S.

TRIUMPHS IN WASHINGTON!!

MIRIAM
WINSLOW
★ *And Her Dancers* ★

WITH NATIONAL SYMPHONY ORCHESTRA, RUDOLPH GANZ, GUEST CONDUCTOR, AUG. 7, 1935

• In Von Dohnanyi's "Valse Impromptu" and the closing number, she showed versatility, a thorough knowledge of the music and the art of perfect relaxation and control of muscles, as well as the rhythm and poetry of the music. Her interpretations are vivid and have a spiritual quality not always found in present-day dancers. Her work in the Chopin prelude was marked by originality, both in her interpretation and in the effective costuming, and in the Dohnanyi valse her every move was grace itself, while the rhythm in body, arm and hand was like the rhythm of a calm sea, infectious and captivating.

Her final number, the largo from Handel's "Xerxes," was outstanding as interpretative dancing, and in its spiritual quality was like a benediction. She was assisted in this number by Olive Cousens, Nancy Minor, Jacqueline Magrath and Mary Hughes, four very unusual young dancers, their ensemble work making the effectiveness of the last number possible.

THE EVENING STAR

• The dancers offered two solo groups with the orchestra accompanying them and the combination was effective. Two of the girls did a simple Spanish dance well, and the ensemble gave a pleasing and appropriate interpretative dance to a Mozart "Allegretto." Of Miss Winslow's solos the Dohnanyi waltz was much the best, graceful and subtle to excellent music.

THE WASHINGTON DAILY NEWS

• Miriam Winslow and Dancers Score.

WASHINGTON HERALD

• Danced with a freedom of movement that gave fresh meaning to music, all of which was from the Standard Symphonic repertoire: Strikingly enough, they impressed the audience most with the simplest of these works—Handel's "Largo." The choreography worked out by Miss Winslow was so closely knit to the music that the movements of the dancers seemed only a part of the solemn dignity of the piece, not a separate interpretation.

THE WASHINGTON POST

Reengaged with National Symphony Orchestra, Dr. Hans Kindler, Conductor
Symphony Hall, Boston, Mass., December 9th; Providence R. I., December 10th

Exclusive Management: WILLMORE & POWERS, 2 West 45th Street, New York, N. Y.

Aiding the Artist's Approach to Public Is No Sinecure, Avers Constance Hope

Public Relations Counsel for Musical Performers Describes the Ways in Which a Publicity Advisor May Be of Service

The creed of Constance Hope, head of Constance Hope Associates, Inc., an organization that acts as public relations counsel to many of the most prominent artists in the music world, is a philosophy which achieves the proper balance between the material and spiritual, and reconciles the purely artistic with the commercial, without detriment to either.

Miss Hope prefers not to list the various musical clients of Constance Hope Associates, Inc., "because," she says, "we feel that our work should be kept in the background of the career of the artist. In other words, the purpose is somewhat defeated if the entire public knows who 'pulls the strings.'

"Our task is to present the artist to the public in the way best calculated to attract and please an audience. My observation and experience have taught me that everything about the artist—personality, as well as professional performance—must give the impression of a harmonious entity.

"The days are past when the public asks *only* a beautiful voice or an instrumental gift. The artist's personal appearance, way of dressing, manner of meeting people, all are important. Shabby or dowdy clothes or colorless personality may detract fatally from the glamorous figure that an artist should seem in the public imagination."

Seeing Through Eyes of Audiences

Miss Hope is herself the daughter of a musician. She has traveled widely, in this country and abroad, and has been privileged to see musicians through the yes of audiences, managers and colleagues. Also, she has experience in a purely commercial field, for Constance Hope Associates, Inc., in addition to their musical affiliations, are connected with fashion designers and department stores. They are retained by such restaurant interests as Billy the Oysterman and Longchamps. In the sphere of household furnishings, Hammacher, Schlemmer engages their services as public relations counsel.

(Photo by White)

CONSTANCE HOPE

"All this makes for a full calendar each year," said Miss Hope, laughing.

"August is the dawn of the suede shoe and the high noon of concert bookings. In September, when the 'r' returns to the month, we are busy in the cause of Billy the Oysterman. At the first of October, when everyone's thoughts turn to moving and apartment furnishing and refurnishing, comes the 'Hammacher, Schlemmer season.' By November 1, the concerts are with us in full force again, and in December, the opera. And so on.

"However let us return to individual musicians, and what I feel we are able to do for them.

In Quest of Engagements

"In the first place, our goal for them is—engagements. All our efforts have the ultimate end in view of extensive bookings for our clients. We want to help them to meet the public in such a way that new cities will want to book them, and then to re-engage them. Constance Hope Associates, Inc., does not receive commission on dates secured, as in this way we are freer to consider an artist's season as a whole.

"When artists come to me, I consider them carefully, and try to decide whether they are best suited to concert, opera, radio, the movies, light opera—to one or two, or all of these.

"I must first convince myself of the value of what I am to present to the public. I must be 'sold' on what the artist has to offer.

"After that, I will undertake to suggest means by which they may present themselves advantageously to the public.

"I have persuaded some artists to diet. I have chosen residences and wearing apparel for others who sought my guidance in these things.

Facilitating Approach to Public

"When one of our artists has an engagement in a certain city, I see to it that a judicious campaign is launched in that locality. We try to arrange the artist's approach to the public, in the press, as well as socially and artistically, so that he may leave a thoroughly pleasing impression—and be re-engaged for another visit. We feel that this is beneficial to the artist, to the local manager—who, of course, is helped by an accelerated ticket sale—and to the audience, which finds added interest in the performance from knowing something of the artist as a personality."

"What do you think of radio, Miss Hope?"

"Radio appearances are, I believe, an essential part of an artist's season. Through radio's facilities, a performer reaches many auditors who would not hear him otherwise, and thus has an invaluable opportunity to swell his following and increase the scope of his art."

The Problem of Program-Building

"Do you advise your artists in program-building?"

"Not unless they ask it. However, many of them do discuss their choice of numbers with me. The principle that I apply here is that of balance. I believe that every concert program should be eighty per cent. serious, and twenty per cent. light. And by 'light' I do not mean cheap. In the works of Mozart and Brahms, for example, there are delightful excerpts that express gaiety and humor, and serve as a variant to the deeply intellectual or emotional numbers.

"I once heard some one deeclare that the function of a performer is 'to entertain, not to educate.' I would say rather, 'to entertain *and* to educate.' There is no reason why the two may not be combined, provided the entertainment is not cheap and the education not pedantic. The wise and well-advised musician can please his audience, and at the same time never deviate from dignity and good taste."

M. L. S.

Harcourt, Brace and Company Announce

Lyric Songs *from* Grand Operas

Edited by Albert E. Wier

Grand operas contain many arias conceived along ballad lines—the melodic ideas expressed so simply that highly developed technique is not essential for sympathetic performance. The songs assembled here are all of this character, presented in keys within the average voice range, and covering the entire field of operatic composition. To these have been added a group of songs—exquisite in lyric and melody—by pre-classic composers. The English translations of the text are printed first throughout, with the original lyric beneath except where arias are taken from English or Russian operas. Each song is preceded by an interesting critical note containing comment of historical or critical character.

OPERA AND SONG INDEX

Ariana .....O let me perish!
Bartered Bride..Now in joy or sorrow
Bella Molinara
Why is my heart so heavy?
Bohemiam Girl..I dreamt that I dwelt
Boris Godounoff.....Marina's Song
Carmen .....Habanera
Cavalleria Rusticana.....Lola's song
" " ..... Siciliana
Dido and Aeneas
When I am laid in earth
Eclair, L'.....Call me "thine own"
Elisir D'Amore.....Furtive tear, A
Eugene Onegin.....Yes, I love you
Faust.....Lovely flowers, I pray
" .....When joyous thoughts
Fra Diavolo..On yonder rock reclining
Freischutz
Softly sighs the voice of evening
Griselda.....For the glory
Hansel and Gretel.....Evening prayer
" " " .....Little man, The
Jocelyn..... Berceuse
Manon.....Dream song
Maritana.....In happy moments
Marriage of Figaro
Ye who love's power
Martha..... .....Ah! so pure
Mignon ..Knowest thou yonder land?
Millions D'Arlequin.....Serenade
Orfeo é Euridice
I have lost my Eurydice
Pagliacci, I.....Serenade
Prince Igor.....Price Igor's song
Prophete, Le.....Ah! my son
Rinaldo.....See me in anguish
Sadko.....Song of India, A
Samson and Delilah
My heart at thy sweet voice
Tales of Hoffmann.....Lovely night
Trovatore, Il..Fierce flames are soaring
Trumpeter of Sakkingen
It was not so to be
Villi, Le.....Forget-me-nots
Walkure, Die....Siegmund's love song
Xerxes.....Ne'er could there be

160 Pages—Price $2.00

HARCOURT, BRACE AND COMPANY 383 Madison Ave. New York

The Complete Pianoforte Sonatas of Beethoven to be given by

ARTUR SCHNABEL

at Carnegie Hall

in seven recitals on Wednesday evenings

January 15, 22, 29
February 5, 12, 19, 26 } 1936

The artistic and educational importance of this series prompts us to carry this weekly reminder for the benefit of our readers in the Metropolitan area.

S. Hurok Announces Attractions

S. Hurok, returned from a scouting tour of Central Europe and Soviet Russia, has announced his schedule of music and dance attractions which he will present in this country during the coming season and that of 1936-37.

His first presentation this season is the engagement of Col. W. deBasil's Ballet Russe de Monte Carlo at the Metropolitan Opera House, New York, on October 9. The company is to inaugurate its third American season there with sixteen performances. A number of restorations from the Diaghileff repertoire are scheduled, including the ballets Scheherazade, Thamar, Spectre de la Rose, Carnaval and new ballets with choreography by Leonide Massine and Bronislava Nijinska.

Mr. Hurok's second offering is to be the Moscow Cathedral Choir, an organization conducted by Nicholas Afonsky. Programs of church and secular music will be given with Kapiton Zaporoshetz, former member of the Imperial Russian Opera, as soloist. The Moscow Cathedral Choir gives its first American performance at Fall River, Mass., and will be heard in New York at the Town Hall on October 25.

Marian Anderson, American colored contralto, is to make her first appearance in this country since 1932 at the Town Hall, New York, on December 30.

The American début of Trudi Schoop and her Comic Ballet takes place in New York during the week of December 20. The Swiss troupe which has won prominence in Europe for their enactment of tragi-comic subjects, will appear in two ballets entitled At the Advertising Window and Fridolin on the Road. After a New York season of several weeks, the troupe starts on an extensive transcontinental tour.

The fourth American tour of the Vienna Choir Boys begins in San Francisco on January 5, where they will arrive after a concert tour of Australia. This group is to give a total of seventy-one performances.

Rudolph Serkin, young Russian pianist, has been engaged as guest soloist with the New York Philharmonic Orchestra under the baton of Toscanini for three performances on February 20, 21 and 23. After his new York appearances he will tour the country. Bronislaw Huberman, Polish violinist, opens his American tour this year in Newark, N. J., on January 29 and will appear in New York in the Town Hall Endowment series on February 7.

The Kolisch Quartet is to begin a subscription series of three chamber music recitals at the Town Hall, New York, on January 8, to be followed by appearances on February 4 and March 10. Raphael, virtuoso of the concertina, will make his first concert appearance in Worcester, Mass., on October 20.

Artists for whom Mr. Hurok has contracted appearances in this country in 1936-37 include Sarah Osnath-Halevy, Palestinian diseuse, who offers in song and pantomine Arabian, Sephardic and Persian compositions and who has been heard in Paris and Vienna; Ginette Neveu, fifteen-year-old French violinist, who last year won the Grand Prize at the International Violin Contest held in Warsaw; and the Dana Ensemble, a Polish quintet of singers, who present in costume polylingual concerts of folk and classical music.

San Diego Symphony Orchestra Concludes Series in Ford Bowl

San Diego, Cal.—Of great interest to citizens of San Diego was the engagement by the Ford Motor Company of the San Diego Symphony (Nino Marcelli, conductor), to close the orchestra concerts at Ford Bowl by a week of symphonies. The engagement was appropriate not only because the local organization opened the orchestral season, but because, with the many more visitors to the San Diego Exposition at this time it gave the orchestra an opportunity to be more widely heard than at the opening. This generous action of the Ford Motor Company has been greatly appreciated, as has been shown by the large audiences who have enjoyed Mr. Marcelli's brilliant programs.

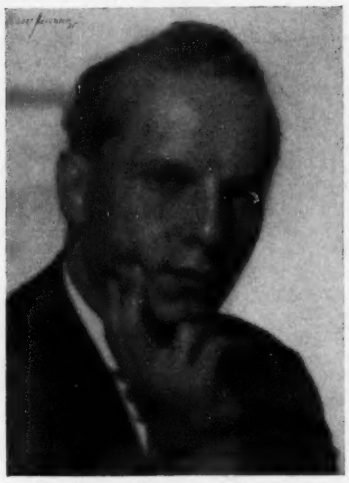
Spanish Night, Viennese Night, Request Night and Cadman Night have been among the programs listed by the orchestra to close fittingly a splendid season of symphonic music given by the five large orchestras of the West Coast at Ford Bowl.

The opening night of the final week of the series given by the San Diego Symphony was marked by a reception tendered by the Ford Motor Company to Mr. Marcelli, the officers of the orchestral association and many prominent musical personalities of the orchestral association and many prominent musical personalities of the city. The reception was held in the patio of the Ford Building. A feature of all the symphony concerts has been the announcements of Havrah Hubbard.

H. B.

Amelia Braddock Offers Scholarship

Amelia Braddock, mezzo-soprano and teacher, announces that she will grant a scholarship for study with her during the 1935-36 season. Applicants should communicate with Miss Braddock at her New York studio, in Carnegie Hall.



BORIS GOLDOVSKY

is in Cleveland, where he will spend some months of the current season. He has been engaged by the Cleveland Orchestra as chorus master and assistant to Dr. Rodzinski for the preparation of the orchestra's opera productions. Mr. Goldovsky became available with the abandonment of opera-giving by the Philadelphia Orchestra, with which he had been affiliated. (Photo by Albert Petersen.)

El Paso Orchestra to Give Opera

EL PASO, Tex.—With the season's schedule of programs augmented by two operas and two oratorios, the El Paso Symphony Association (Dorrance D. Roderick, president), announces the first concert of the 1935-36 symphony season for November. A campaign for membership already is under way with early indications pointing to at least a fifty per cent increase over last year. H. Arthur Brown, who has directed the El Paso Symphony Orchestra during the last five years, has been transferred by the extension department of the Juilliard School of Music (New York) from Louisville, Ky., to El Paso, and will conduct the orchestra through its sixth season, as well as have charge of all other musical activities of the association. The association has formed the El Paso Civic Opera Company and Civic Chorus, and through that organization will present the operas and oratorios. Artists for these will be drawn from local talent, with the exception of a few guest artists who will sing some of the leading rôles. The orchestra will be increased from fifty-five to siventy-five members.

Redlands Bowl Scene of Concerts

Outdoor concerts are given throughout the year at The Prosellis, Redlands Bowl, of Redlands University, Redlands, Cal. sponsored by the Redlands Community Music Association. During the past summer there were twenty concerts, two each week for ten weeks. There will be one concert each during the winter season, beginning October 22, and closing the first week in May. The average summer attendance is from 2,000 to 4,000 people. These concerts are free to the public, although a goodwill offering is taken. The city of Redlands gives $1,000 a year, and an endowment fund of $10,000 has been presented by philanthropic citizens. The Redlands Community Music Association holds community singing concerts every week-end, with Hugo Kirchhofer, conductor.

Hutcheson-Salmond Sonata Program

Ernest Hutcheson and Felix Salmond will be heard in recital at Town Hall, New York, on November 30, presenting the five sonatas which Beethoven wrote for the piano and cello.

National Symphony Orchestra Includes Canada and the East in 1935-6 Tours

Kindler to Lead Capital Symphonic Players in Many Programs over Wide Territory—Brahms Festival among Events of Season

WASHINGTON, D. C.—Making the most extensive tour of its history the National Symphony Orchestra of Washington, D. C. (Hans Kindler, conductor), early this winter will carry musical greetings from the capital of the United States to the capital of the Dominion of Canada.

A concert in Ottawa during the first week in December will take Dr. Kindler and his orchestra to the most northern point of their Eastern trip of the 1935-36 season, and to the first engagement they have played outside the United States.

This season the orchestra will leave Washington for several engagements, in addition to a series of six concerts scheduled to be played in Baltimore, and four in Richmond, Va.

In its trip through the East and into Canada the National Symphony will invade the territory regularly covered by the foremost symphonic organizations in the country. In Boston Dr. Kindler and his men are to give a concert in Symphony Hall, home of the Boston Symphony Orchestra. In Hartford, Conn., the orchestra is engaged to play in Bushnell Memorial Auditorium, the concert being one of a series in which the Boston and Philadelphia Orchestras are also booked.

TO PLAY AT COLLEGES

In addition to these concerts, and the one in Ottawa, the orchestra has already definitely scheduled appearance at Skidmore College, Saratoga Springs, N. Y., and at Providence, R. I. Tentative arrangements for other concerts have been made, and a few more engagements in the Eastern territory for the early part of December can be accepted, according to C. C. Cappel, manager of the orchestra.

Shortly after the National Symphony launches its fifth season in Constitution Hall, Washington, on October 20, it will make its first trip of the season. The organization goes into the South the early part of November, and during the second week plays concerts in Atlanta, Ga., and in Asheville, N. C.

Plans are already made for a second tour through the South early next April. The orchestra has been engaged to play at a two-day music festival in Columbia, S. C., and to give a concert at Duke University in Durham, N. C. The orchestra can accept a few more engagements for each of these trips, according to Mr. Cappel.

EVENTS IN BALTIMORE

The National Symphony's Baltimore programs, which have now become a regular feature of its activities, begin October 29. Willem van Hoogstraaten who is coming to the capital to be Dr. Kindler's guest conductor for the October 27 concert in Constitution Hall, is to lead the orchestra at its opening Baltimore concert. Dr. Kindler will be in Philadelphia on both of these days fulfilling engagements as conductor of the Philadelphia Orchestra.

Expansion of its out of town program for this season is only one indication of the orchestra's growth. The organization enters its fifth season facing a home schedule far more ambitious than any of previous years. In Constitution Hall where the orchestra gives its regular concerts there will be two series of symphony programs. The Thursday series will include eight concerts, and the Sunday afternoon series, twelve—two more than last year. Dr. Kindler has also announced an enlarged student concert series. In all, ten children's programs will be given in three Washington high schools.

NOTED SOLOISTS ENGAGED

Eminent artists will be soloists. Myra Hess will appear during a Brahms Festival planned for early February. Bartlett and Robertson, English duo-pianists, are to play a Bach two piano concerto with the orchestra. Paul Althouse and Elsa Alsen will be featured in an all-Wagner program. John McCormack is the soloist at another concert.

Other artists engaged for appearances during the season include Egon Petri, Dutch pianist; Margaret Harshaw, contralto; Elizabeth Travis, pianist; Irra Petina, soprano; Frances Nash, pianist; Sylvia Lent, violinist; Grace Castagnetta, pianist; Sylvia Meyer, harpist; and Roman Totenberg, violinist.

The winter season will be launched at a gala opening concert, October 20. The first of the Thursday concerts is on November 7 with Mr. Totenberg as the soloist.

Frank Mannheimer Heard in English Recitals

Frank Mannheimer, pianist, who returned to England on July 30 afte fulfilling extensive teaching and concert engagements in America, played a broadcast recital from London on August 18 which included a performance of the Handel-Brahms Variations. On October 9 he will be soloist at a special concert at the Torquay Festival in commemoration of the hundredth anniversary of the birth of Saint-Saens. Mr. Mannheimer is to be heard in the C minor concerto of that composer. October 29, he will be featured on a special broadcast to Canada, in a Bach-Brahms program.

Mr. Mannheimer is collaborating with Antonio Brosa, Spanish violinist, in sonata recitals. Their first concert for the season is for the Hoylake Chamber Music Society of Liverpool. Mr. Mannheimer is to give his own recital at Wigmore Hall, London, on November 2. Other recital engagements for the pianist in the early fall are: Nantwich, October 22; Abbots Bromley, 23; Monmouth, 24; Denbigh, November 8; Colwyn Bay, 9.

A brief holiday was spent by Mr. Mannheimer in September at the home of Tobias Matthay in the hills of Surrey. He has now returned to London, where he has moved to a new studio on St. Leonard's Terrace, Chelsea.

New York Concerts

SEPTEMBER 23 and 24

Carlos de Vega and Sarita

New York devotees of artistic dance were on hand at Town Hall on Monday and Tuesday evenings to attend the first terpsichorean recital of the new season. The program was given by Carlos de Vega and Sarita (young interpreters of the Spanish examples) in honor of the 300th anniversary of the death of the Spanish dramatist, Lope de Vega. The recitals had the sponsorship of a committee headed by the Count of Covadonga as honorary chairman. He is the former Prince of the Austurias and heir to the Spanish throne.

Carlos de Vega (not related to the ancient writer) and Mme. Sarita gave a lengthy program of sixteen numbers, solo and coupled.

Among the offerings were Andalucia Gitana, Zapateado, Gitanerias, Farruca, De la Vega Granadina, Soleares Gitana, Rapsodia Valenciana, etc. The music was by De Falla, Lecuona, Sopena, Penella, De Bajadoz, Azagra and others ,including Ricardo Romero, who also acted as piano accompanist and played some solos. Antonio Perez and another guitarist (forming the Duo Flamenco) were heard in selections for their romantic instrument.

Mr. de Vega had appeared in New York previously, in 1929, with Carola Goya.

He and Mme. Sarita scored impresssively with the receptive audience and gave engaging exhibitions in grace, rhythm, steps and gestures. Especially attractive were their youth, good looks, and warm impetuosity, to say nothing of typical and picturesque costuming. The recitals added suggestively to the New York presentations of the Spanish dance, an art which has become tremendously popular in the metropolis, and indeed in all America.

De Vega and Sarita were rewarded with much delighted applause, and added several encores to their generous scheduled program.

The David Mannes Music School

DAVID AND CLARA MANNES, *Directors*

The Artist Faculty again includes

Piano
FRANK SHERIDAN
ISABELLE VENGEROVA

'Cello
NAOUM BENDITZKY
LIEFF ROSANOFF

Violin
PAUL STASSEVITCH

Voice
VINCENT V. HUBBARD

Composition
HANS WEISSE

157 East 74th Street, New York, N. Y. BUtterfield 8-0010
Steinway Piano *Twentieth Season*

MYRA HESS

EUROPEAN CONCERT DATES 1935

Sept. 11—Scheveningen (Orchestral)
" 24—Promenade Concert (London)
" 28—Eton
Oct. 2—Promenade Concert (London)
" 6—Hyde Park Hotel with Lionel Tertis
" 9—Tunbridge Wells
" 10—Cheltenham (Trio with Jelly d'Aranyi and Cassado)
" 11—Sheffield (Trio Concert)
" 12—Liverpool (Trio Concert)
" 14—St. Andrews
" 15—St. Leonards (St. Andrews)
" 17—Glasgow (Trio Concert)
" 18—Aberdeen (Trio Concert)
" 19—Edinburgh (Trio Concert)
" 23—Bedford
" 26—Queens Hall (Trio Recital)
Nov. 2—Belfast (B.B.C.)
" 4—Dublin (afternoon and evening)
" 9—Brighton
" 13—Newbury
" 14—Oxford
" 15—Malvern
" 19—Chelsea
" 21—Chelmsford
" 22—Bradford
" 27—B. B. C. Symphony Concert
" 28—Eastbourne Festival
" 30—Queens Hall Recital
Dec. 5—Birmingham
" 11—Dorking

1935-36 *American Tour*
ENTIRELY BOOKED

Engagements for 1936-37
ACCEPTED NOW

Exclusive Management
ANNIE FRIEDBERG
Fisk Building, 250 W. 57th St., New York

Steinway Piano

MUSICAL COURIER
Weekly Review of the World's Music

Published by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York
GEORGE H. HILBERT, President
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
WILLIAM GEPPERT, RENE DEVRIES (Chicago), CESAR SAERCHINGER (London), IRVING SCHWERKÉ (Paris).....Associate Editors
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 830 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.

HOLLYWOOD AND PACIFIC COAST HEADQUARTERS—CARL D. KINSEY (in charge), Roosevelt Hotel, Hollywood, Cal. Telephone, Granite 2818.

BOSTON AND NEW ENGLAND HEADQUARTERS—F. EVERETT DYER (in charge), 246 Huntington Avenue, Boston. Telephone, Kenmore 2390.

PARIS AND GENERAL EUROPEAN HEADQUARTERS — IRVING SCHWERKÉ (in charge), 6 Square Leon Guillot, Paris (XV). Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.

LONDON, ENGLAND—DOROTHY HUTTENBACH, Panton House, 25 Haymarket, S. W. 1. Telephone, Whitehall 1957. Cable address: Musicurier, London.

VIENNA, AUSTRIA—GEORG KUGEL, 1 Bosendorferstrasse 12. Telephone V 44-0-32.

Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Three Dollars. Canadian, Four Dollars and Fifty Cents. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK October 5, 1935 No. 2867

Boiled shirts and symphony orchestras are now making their seasonal bow.

—o—

It would be an excellent idea to make this an American Composers' Season.

—o—

Where are the pessimists who used to deplore radio's neglect of good music? It used to fight to get in; now jazz fights not to be put out.

—o—

Hungary has issued a special postage stamp bearing the picture of Liszt, to supplement the current ceremonies in that country, commemorating the fiftieth anniversary of the composer's death. . . . Apropos, what has become of the movement started a year or two ago in our land to have the government extend the same honor to MacDowell in 1936, for the seventy-fifth anniversary of his birth?

—o—

Pessimists foresee a time in which composers will engrave their music directly on sound-apparatus. This would obviate a large outlay for pens, ink, score paper, and also speed up the process quite a little. But it would be a sad day for the interpretative artist, who would have nothing left to do but join the audience. Could there be any severer fate, after many years of inflicting sound on defenseless multitudes to be treated to a taste of his own medicine?

—o—

Seasonal Prospects

Things are looking up in the musical world, as well as in the field of general business, according to recent signs and portents. The New York Philharmonic Orchestra reports that about 500 new subscriptions have been added as a result of its recent campaign. No figures have as yet been issued by the Metropolitan Opera Association, but it is reported that the interest roused by the new American regime has been attended by substantial gains in subscriptions for the coming season.

In the recital field, too, there have been heartening prognostications. The NBC Artists Service recently reported that its bookings for the season were about fifty per cent over those of the previous year, and that 1935-6 gave promise of being the best season, in bulk of artistic business, since the depression began. These should be encouraging tidings for concert-goers, and not least for the local managers or committees who in some cases have extended their bookings for the season.

Some statistics given by George Engles, managing director of NBC Artists Service, concerning the larger budget available for music in the various communities, are as follows:

"Cities which operate on the Civic Concert basis are nearly all taking in larger receipts in their campaigns and in consequence are undertaking more ambitious courses, spending more on their artists. Worcester is spending $12,000 on talent—twice the amount of a year ago. This city oversold the capacity of its hall by $1,000 during its recent annual campaign for members and was obliged to return that amount to would-be subscribers who could not be accommodated.

"Jamestown, N. Y., is spending $4,600 this year, against $3,100 last year; Bradford's talent is costing $3,100, against $2,150 last year. Asheville, Fall River, Greensboro, Pawtucket and numerous others are increasing their courses.

"Altogether this is a season in which artists who happen to be in public favor can look forward to appreciably larger incomes."

When one adds to the record also the gratifying extension of concert seasons made by many of the country's leading orchestras, the picture conjured up of a country-wide year of musical plenty is a most inviting one. Symphonic organizations are embarking on longer tours this season, including such organizations as the Philadelphia Orchestra, which plans a countrywide excursion in the spring. The touring opera companies, notably the San Carlo forces, are widely booked for the winter, and the same is true of several of the ballet organizations.

Not least interesting is the plan of the Detroit Civic Opera Company, cooperating with the Detroit Symphony Orchestra, and with The Art of Musical Russia, Inc., to give the American première of Lodovico Rocca's opera The Dybbuk at Detroit and then to take the production on tour to Chicago, Pittsburgh, Washington, Philadelphia and New York. The company will also perform Tannhäuser and Prince Igor in Detroit and Chicago, thus adding another to the list of touring companies that have presented opera on the road in recent seasons.

New enterprise is needed in the present condition of the musical field. The time is ripe for new managerial ventures and plans, as there is promise of a generous response on the part of the public this season.

—o—

The Government Grows "Musical-Minded"

With the formal organization of a Federal music project, under the national supervision of Dr. Nikolai Sokoloff, the United States Government has at last shown that it is cognizant of the great need for some sort of sponsorship of the tonal art. The plans made to enlist 18,000 musicians in a works project, while doubtless not exhausting the possibilities or relieving the need that exists in this field, have roused genuine enthusiasm in those who wish the undertaking all success. It is planned to create many new musical units, orchestras and chamber music groups, choral organizations and the like, some of which, it is hoped, may become self-supporting under civic auspices.

One of the important subdivisions of this plan is free indoor concerts outlined for the present season in New York, under the auspices of the New York Concert Unit of the United States Works Progress Administration. The groups to be heard include six concert orchestras, in addition to bands and dance ensembles, chamber music groups, and even two-player units to be used in the hospitals. In Manhattan, regular programs will be given again at the Natural History Museum on Wednesday afternoons, the McMillin Theatre on Thursday afternoons, and the City College branch on Twenty-third Street on Sunday afternoons. The boroughs of Queens, Richmond, the Bronx and Brooklyn will also have concerts regularly. Organizations active in the series include the New York Civic, the Brooklyn, Bronx and Richmond Symphony Orchestras, the Municipal Sinfonietta and other ensembles and soloists.

At the same time, the Mayor's Municipal Art Committee under the chairmanship of Mrs. Henry Breckinridge, has announced winter plans to give 110 dramatic, opera, symphony, ballet, film and lecture programs in fifteen of the larger New York City high school auditoriums. The series is designed to bring entertainment and uplift into the lives of school children. Among the features will be concerts to be conducted as guest by Ernest Schelling, the operas Hänsel and Gretel, and Martha; ballets directed by Edwin Strawbridge and other features. At the end of the winter the listeners will be encouraged to undertake artistic creation in presenting their own performance.

As has been obvious for some time, there are plenty of opportunities for giving additional richness to the lives of both adults and children in our larger cities. There are also many artistic workers who would delight in such activity. The government has taken an important and a commendable step when, in collaboration with its projects in drama, art and literature, it enlists the aid of music as one of the most potent forces to raise the morale of the people.

—o—

In Honor of Cadman

They have Strauss and Pfitzner Weeks in Germany, and that is a proper honor to eminent living composers. America does not pay similar tribute to its musical creators, but at least record can be made of a Day dedicated to one of them, when Charles Wakefield Cadman was made the celebrant by the San Diego Exposition on September 4.

From one end of the lovely grounds to the other, the Exposition stood under the sign of Cadman, (resident in San Diego) and the climax came with a concert at the Ford Bowl, devoted exclusively to his works.

Cadman acted as composer, accompanist, solo pianist, and divided conductorship with Nino Marcelli.

Festal march; Cheerful Indian, Stars Over the Hills, Red Rock Gnomes, The First Snow, Evening In the Ozarks, five excerpts from the new suite Trail Pictures; Spring Song of the Robin Woman (Shanewis); Thunderbird Suite; The Banshee's Song and A Pool in Mayo (Witch of Salem); Dark Dancers of the Mardi Gras, and the intermezzo from Shanewis, were the Cadman numbers performed to enthusiastic response from a thronged audience.

Preceding the orchestral *séance*, the Exposition Junior Chorus gave a concert in honor of Cadman. Earlier in the day, he was received and celebrated officially at the Indian Village and the House of Hospitality. Chief Shooting Star and his braves (great grandson of Sitting Bull) led the Indian observances and made Cadman an honorary chief. Therese Kremer sang three of his songs—La Fiesta, Land of the Sky-blue Water, Spring Song (Shanewis). The composer gave a talk on Indian music, illustrating it with an Indian flute, a rattle, and an ancient Indian drum. Princess Tsianina sang Cadman songs.

At the House of Hospitality, Cadman's song cycle, White Enchantment, won ringing plaudits from another tremendous audience.

Royal A. Brown and Walter Flandorf, organists, and the Exposition Band also drew crowds for their performances of Cadman compositions.

All American composers doubtless will be happy at the signal event staged by the San Diego Exposition in honor of one of their number, and are well able to appreciate the heartfelt response of Charles Wakefield Cadman when he summed his feelings by saying that he had been provided with memories to treasure for the rest of his lifetime.

More American communities should follow the example of San Diego, by similarly encouraging not only Cadman but also those of his talented living American colleagues who have produced largely and well, and given wide pleasure to countless thousands of their compatriots.

—o—

Sonata Appeal

Mana-Zucca, the composer, confesses openly that she is through with writing art songs and intends to devote herself hereafter to turning out popular ditties.

Her first example is Thrill of a Lifetime, just published, and she expects it to appeal to the multitude and yield rich dividends of gold.

"Real music, music that is art," says Mana, "interests only a small fraction of the people, whereas catchy popular songs are known to millions. They may not last, but while they live they live tremendously. I like to think that I have composed a few things that will live after I am gone, and I really care much more about another new piece, my ultra-modern sonata for piano and violin, than I do about this song, but in my lifetime at least not many will care for the sonata. . . . Only a handful of people will listen to a sonata."

All of us wish Mana-Zucca luck in her new line, but advise her to look in at Carnegie Hall next January and February, when Artur Schnabel is to give his seven recitals of Beethoven's complete sonatas for piano. It might change her definition of the word "handful."

VARIATIONS

By Leonard Liebling

J. Albert Riker, who like the editor of the Musical Courier is a veteran member of the staff, felt in a reminiscent mood when he returned from his vacation, and told a group of us what he thinks of the general decline in the spirit of the American music festivals. His reflections resulted from the display of the accompanying picture which has been lent to the Musical Courier by Reinald Werrenrath.

"As a confirmed and eager festival-goer," said Grandpa Riker, stroking his long white beard reflectively, "I am passing through a period of extreme sadness, for I find that with two or three exceptions, music festivals have lost much of their former 'festive' character."

Tears fell from the patriarch's eyes as he continued: "The old time festival sponsors used to make those events a period of attractive days filled with jollity and excitement. In festival centers, the guarantors, management, local government, and music lovers, did everything possible to call attention to the concerts and all activities connected with them. Even the shops offered special features and prices to appeal to local and visiting buyers. There were sales in the department stores, piano and music houses. The merchants did their full share toward contributing not only to the guarantee fund but also to the generally unusual atmosphere. Special trains extended special rates. Trolley parties came from nearby towns, and more distant localities sent quotas when the automobile predominated. At Worcester there were often visitors from no less than twenty States and even from abroad. The Bethlehem Bach Festival attracted music lovers from everywhere and as far as I know, is now the only one that has retained this following and still makes the occasion in addition to its ecclesiastical aspect, fascinating and entertaining during the days of the sessions and the public rehearsal days preceding. All kinds of parties, receptions, entertainments, and 'at homes,' club and hotel features (with special menus and dishes named after artists and composers) made their appearance during festival time. Where, oh where, are all those unforgettable days gone?"

The speaker's faraway gaze penetrated into the past as he went on:

"I remember when I arrived at Ann Arbor, Oberlin, Spartanburg, S. C., Asheville, N. C., Paterson, N. J., Portland, Me., Evanston, Ill., and other festivals, I found banners, flags, special display announcements, streamers on the trolley wires, information bureaus at the hotels and railroad stations, window cards generously displayed and signs along the roads; and everybody you met was able to tell you in detail all about the great annual music event. Then there was the pride of the chorus members and you often learned from some of them that they had been members for so and so many years. And how they did talk 'festival.'

"Worcester is neither as enthusiastic nor effervescent as in the old days. It was disappointing at the last Worcester Festival (seventy-fifth year, 'Diamond Jubilee') to note that while it was artistically satisfactory and had a large attendance, there nevertheless was very little 'jubilee' spirit and animation.

"Within the past few years there have been festivals that were simply 'given.' I am thinking especially of the Westchester County Festival, one of several the Musical Courier established, more or less neglected by the locality in which they were held. No exploitation, no stirring up of exceptional enthusiasm, no kindling response from everyone resident and transient.

"The only promise for the future is that some intelligent festival sponsors realize the conditions and tell me that they are working for a revival of the past joyful glories. It sounds hopeful, provided the effort is continuous and systematic. Sporadic enthusiasm means nothing, and even able practical management cannot effect the much to be desired restoration. The keynote of true festival spirit as it used to exist, is wide public interest and the fullest assistance from every element of the community. To bring that about means concentrated effort, the extended spreading of the glad tidings, the complete unity toward that end, of sponsors, managers, music lovers, merchants, and the press.

"Now, if I'm wrong about all this, I'd like to have someone set me right."

No one did; for aside from the belligerent raising of Riker's voice, we maintained silence also because we felt that he was right.

Paul Howard, of Adelaide, South Australia, continues to be the world's chief performing apostle of Leopold Godowsky and has given dozens of recitals of that master's piano works, including such mammoth examples as the Sonata, Passacaglia, and Java Suite.

Howard's latest Godowsky presentations in Adelaide (July 28) included the Walzermasken, three Poems, Waltz Poem E flat, Das Wandern (Schubert transcription) and Allemande and Courante, from the Suite for left hand alone.

At the same concert, two young Howards, Mary and Peter, played most of the Godowsky Miniatures for four hands. . . .

A few days ago, Erno Rapee, Fritz Reiner and I were discussing Godowsky's great Passacaglia, and both conductors agreed that the work cries pressingly for orchestration. If Stravinsky is unavailable, I would like to see such a symphonic garb fashioned by Toch, Bartok, Rachmaninoff, or Strauss.

⁂

A screen magnate (name omitted for discreet reasons) met Fritz Reiner recently and complimented him upon being selected to supervise and conduct the forthcoming operatic film of Faust. And the mighty picture man continued: "What interests me particularly, is to know just which Wagner pieces you've chosen for your musical illustrations."

⁂

Irving Schwerké communicates from Paris: "I have just received 'Greetings to the Musical Courier,' from Emma Steinbach, a one-time celebrated singer, who sang all over the world. She it was who sang the first Dalila, in Saint-Saëns' opera, in Italy:—Teatro Pagliano, at Florence, March 26, 1892. She is now over eighty years old, but still active and interested in all things musical. She is the aunt of our Zurich correspondent, Josef Kisch."

⁂

Amateurism on the air offers a horrible prospect, for Aaron Stein, radio expert of the New York Post, says (in his September 14 column) that "after all, there are not many more than 120,000,000 amateurs available in this country."

⁂

N. B. C. spies have discovered a Russian-born vocalist, Celia Branz, who not only never sang for the Czar but whose family jewels were never stolen. And that is news. . . . Morton Gould has organized an orchestra and is directing it over WOR on Wednesday nights. He's featuring "Swanee River" in the styles of Mozart, Tschaikowsky and others of the masters. I wonder how it would sound in the style of Stephen Foster?—Louis Reid, in New York American.

⁂

J. P. F. reports a conversation "with a not unknown pianist," as herewith:

J. F. F.—"It must hurt your concert business seriously, to have many organizations giving free concerts for the public."

Pianist—"Not at all. I am accustomed to giving free concerts myself even when I charge admission."

⁂

"Curious" asks Variations: "Do you think that Kreisler will next claim that he is the real inventor of the motor car sold under the name of Chrysler?"

⁂

My long time pal, Redfern Mason, former music critic in San Francisco, has left that exalted profession and now is a mere musical editor. Let him tell his own story of the downfall:

San Francisco, Cal., September 17, 1935.

Dear Variations:

Those who have "arrived" know, sometimes from hard experience how difficult is the road which the young American composer has to travel. At this very day there are predatory publishers who pilfer the ideas of those who submit work to them, or lure them to expend money by making promises which cannot be fulfilled. The older established publishers are often fearful of sponsoring a new name and many a good composition has had to wait for years to see the light of print, simply because it struck an original note. Huhn's Invictus will occur to you as a case in point.

To meet this difficulty and give the American composer a chance to assert himself we are publishing a new monthly magazine of American music. Of this thirty pages, twenty will be devoted to original compositions. Every subscriber will be entitled to send in work, and it will be passed upon by a board consisting of:

Alfred Hertz, San Francisco Symphony.

Dr. Charles M. Dennis, music director of the San Francisco Public Schools.

Mrs. Lillian Birmingham, Federation of Music Clubs.

Meredith Willson, orchestral director for National Broadcasting Co.

Henry Cowell, apostle of modernism.

Walter J. Rudolph, pianist and disciple of Bernard Ziehn.

Redfern Mason, editor of Walters Publications.

The Music Maker will be issued monthly at an annual subscription of $3. In addition to the publication of accepted work the composer will be given the copyright, likewise the plates from which the music is printed.

The magazine will aim to be educational and will be entirely divorced from commercialism.

We are anxious to enlist your interest and cooperation in this venture and are anxious to receive your comments and suggestions. Believe me,

Yours sincerely,

THE MUSIC MAKER, REDFERN MASON, *Editor.*

Well, Redfern, do you remember reading about the French Terror and the tragic pity and politeness with which the imprisoned aristocrats received each new addition to their number? So are you and your paper welcome in the fold of musical magazines.

(You have written your own *lettre de cachet.*)

Anyway, a bow, handshake, and pinch of snuff to you. We all know that you will uphold with courage and resignation, the noble traditions of the ancient editorial line. Long may you be spared the ominous chalk cross upon your door. . . .

It is characteristic of you to think at this time of some troubled souls even worse conditioned than the members of our craft. Your sympathy for the submerged young American composer strikes a sympathetic chord. He should be grateful for the blows you intend to strike for his safety and recognition.

Of particular omen is your plan to divorce your musical magazine from commercialism. It is fervently to be hoped that you never shall find it necessary to re-marry them.

Be assured that you have the interest and cooperation you ask for; and as suggestion it might be added that you wear a coat of mail, employ a faithful mameluke guard, and secure a poison taster, to save yourself from those composers whose works are rejected by The Music Maker.

⁂

Paderewski was to have made his American radio debut on October 11, via relay from Switzerland. Prevented by illness from practising for the occasion, the Polish pianist announces the cancellation of his engagement on the air.

The daily newspapers report him as saying: "If I miss one day's practice, I note the result; if I miss two days' practice, the critics know it; if I miss three days, the public knows it."

The aphorism is thoughtful and witty, and has been so ever since Hans von Bülow first coined it some forty years ago or so.

A CINCINNATI FESTIVAL MEMORY.

Photograph taken on the steps of Music Hall, Cincinnati, in 1920. The persons, left to right, are: Howard Barnett, Reinald Werrenrath, Lambert Murphy, Margarete Matzenauer, Merle Alcock, Inez Barbour, Daniel Beddoe (at rear) and Edward Johnson.

Good morning, dear children, I am glad to see your bright and shining faces—particularly behind the ears—and I hope you had a delightful summer and are ready to hear the nonsense with which Simon Snooper will fill your ruddy, outstanding aural appendages.

Frst I wish to say that during my hibernation in Connecticut I learned by constant gossiping that Jacques Gordon's Music Mountain project in Falls Village has prospered exceedingly. The concerts have garnered large audiences of celebrities, natives and pseudo natives (those who wear shorts and pajamas). In fact, so well did Jacques and his threesome play, assisted by such soloists as Helen Stanley, Albert Spalding, Rudolph Ganz, Muriel Kerr, Martha Baird, Ricci, *et al.*, that they literally charmed the money out of the pockets of their listeners. Hence, the threatened $1,400 deficit at the end of the season was knocked over with Senator Wollcott's oratory one Sunday afternoon and the Red and Black Ink game closed for a tie. Can you imagine the succulent grin on Jacques' face? I didn't need to. I saw it.

* * *

Weel, my ain folk, I spied wee Freddie Jagel t'other morn on Fifty-seventh Street just back from Scotland. I looked for his bare knees and the kilties but he must have left them behind in moth-balls, for his ravishing legs were carefully covered from Manhattan eyes. I overheard Freddie tell a friend that he didn't open his mouth once while he was away. Good Lord, Freddie, have you grown to be such a Scot that you can't even buy a drink for yourself right in the country where they make the powerful fluid?

* * *

I hear that in Nino Martini's "triumphant chariot of genius" (Jack Salter's own phrase of eloquence about Nino's talkie, Here's to Romance) Schumann-Heink is featured. Mr. Hyatt, the manager of the Centre Theatre where it opened this week, told several of the boys at a party at Radio City Music Hall that Schumann-Heink "plays a *light* comedy part." Well, there are weighs to do anything.

* * *

By all the stars Max Baer saw recently I can't understand what the musical world is coming to. I climbed into a Steinway Hall elevator last week to discover it almost entirely occupied with Primo Carnera. After partially dematerializing myself, I succeeded in being comfortable in the far northwest corner of the cage. There I gazed in astonishment at this man mountain.

Here's an idea. Don't you think it would be a good solution to the Ethiopian-Italian debacle to match Joe Louis and Primo Carnera and let them decide the fate of their descendants?

* * *

Do you remember that I gave you a tip about the music critic situation of the New York Sun last spring? From what whispers around me, my prophecy is about to come true. Changes there are imminent, though Oscar Thompson has nothing to say.

* * *

I always thought Deems Taylor was the dream-child of Peter Ibbetson and had a tonal strangle-hold on that Morpheus of literature. However, Ernst Toch, the Viennese composer, has supplanted him. Dr. Toch, while spending a royal holiday in his home town this summer, was cabled for suddenly by the Paramount big-wigs and is scratching notes on music paper in Hollywood for the décor of the film Paramount is making.

* * *

Charles Stratton sent me this *spiel* from Hollywood where he spent the summer with Mrs. Stratton. In his own words he states, "Aimee McPherson and Otto Klemperer make their professional entrances with a spot on them. But Otto only had it on his white trousers last night. Aimee goes much farther."

I wonder if Charlie sent the *maestro* a bottle of cleaning-fluid as a gracious tribute.

* * *

Speaking of spots, I can get spots on myself three times a day quite easily—i. e., at breakfast, luncheon and dinner—but Vera Brodsky and Harold Triggs, those super-duo-pianists, beat me easily. Last week they got twelve spots a day on themselves at Radio City Music Hall when they appeared as the featured soloists under Erno Rapee four times daily. These two scintillating piano exponents played American selections with the symphony orchestra in the gargantuan amusement hall of the nation, and the applause that was showered upon them from the thousands and thousands which crowded the theatre was more than a case of grapefruits can produce at one sitting. A girl next to me got ecstatic and ecstatic.

"Percy," she said to the man who had paid for the tickets, "Oh, Percy, aren't they *too* marvelous? Did you *ever hear* such swell playing? Do you think if I'd kept on studying I could have ever played like Miss Brodsky?"

"No, darling, I don't think you ever could —study or no study. They're the tops, dearie. There aren't any better."

And as to the spots Vera and Harold got. These came from the dexterous electrician in amber profusion. I wish those I achieve were decorative too. Ah, well. . . .

* * *

Arpad Sandor tells this tale about Jascha Heifetz, Rudolph Polk and himself when they were making a Soviet tour two years ago.

Maybe you remember how the Moscow press got very excited because Heifetz outdrank the Russians in quaffing tea. The story made front pages all over the world but until now the joker behind the story has not been told in print.

When Jascha, Rudie and Arpad arose the first morning of their stay in Moscow and started to draw water for their ablutions, the hot water came pouring out of the faucets in a dark henna stream and so flowed for an entire bath-tub full. Now Jascha, Rudie and Arpad were dirty—as one gets, they tell me, in the land of the Soviets. What to do to become lily-white again was a serious question in three profound minds. After thinking deeply for nearly an hour, quick as a flash the solution came. Tea. They would order tea. They would continue to order tea. And then more tea. Russians were used to supplying tea frequently, copiously and at the slightest provocation. The tea arrived. First one complete set, then another, and another, from nine until noon. The management was aghast. Never had so much tea been drunk by three tanin inebriates.

Little did the management know that the clear, steaming hot water that came with every tea service was poured into a bath tub. And by twelve o'clock midday three stalwart musicians were as white as the new laid snow.

* * *

When one talks about Heifetz, one should always try to remember an Elman story. Mischa so appreciates it.

This one may be grey-bearded, but if you haven't heard it and belong to the fiddle coterie you'll like it.

Somebody rushed up to Mischa last winter and said: "I've just come from Carnegie Hall. What do you think, ——— (naming one of Mischa's competitors) is rehearsing there all alone on the stage."

"Perhaps he's just getting used to playing to an empty house," Mischa remarked.

* * *

Although Fred Sperling had his usual birthday the early part of September, I hadn't as yet materialized for the new season. So the party Estelle Liebling gave for him was unrewarded by my august presence. However, they tell me Fred was in fine fettle and orated grandly. Recently returned from a motor trip to the Pacific Coast and back, he told his serene audience how many stones there are in the canyons, which hotels give service, where to eat most economically and how many gallons of gas he bought. Bet you I could do it on less, Fred. Yes, I mean less of everything.

* * *

A week ago Thursday noon as I eased my way through the sacred gate of the Musical Courier offices, I noticed that our telephone switch-board was flashing ominously and that our trusty operator, Miss Cullinane, was absent from her post for the moment. Always anxious to lend a helping hand at any time, I rushed to the board and answered the flash.

In rather irritated tones Horace Johnson asked for a number in the Plaza exchange and I repeated it in my best falsetto voice. I dialed the number and just as I was about to cut off the line, the number was answered. To my amazement I heard a feminine voice say, "Hello, Ba-bee," with dripping loveliness.

Naturally, I was so startled—knowing of course that Mr. Johnson was not calling his home number—that I continued to listen.

Horace answered the challenge and this verbatim dialogue ensued:

"Baby, indeed. I'm not your Baby."

"Who is this?"

"Never you mind. I'm surprised at you. Does he always call you at this hour?"

"Yes, he does. Who is this?"

"What devotion. I didn't realize you loved him so much. I always thought you quarreled too beautifully. Maybe, after all, that is love. I wouldn't know, of course."

"Who is this?"

"Someone who knows you quite well, but not well enough to be called your 'Baby' even in private. My wife would object strenuously."

"Is this Horace?"

"Yes."

"I thought it was Bill."

"Oh. So you thought it was Bill? At least I am glad to know that your affectionate nomenclature is directed to one who is in a position to be entitled to it legally. You relieve my mind greatly. I was worried a bit—if you know what I mean."

"Certainly, I only call Bill, 'Baby.'"

"But he isn't."

"No, he's a better man than you."

"All right, all right. Far be it for me to judge. In fact, to be quite fair let's not continue the conversation at the moment. I'll hang up and call you later. I wouldn't want 'Baby' to be disturbed because he can't get you on the phone at his usual hour."

"You're a nice man. Please do call me later."

"Good-bye, Gladys. Tell Bill I'll report your indiscretions in all the proper places."

Both parties hung up. I disconnected the wires and went on about my business. But, fearful that Horace might forget to report "the indiscretion in the proper place," I hereby let you in on the incident."

"Oh, Agnes, did you hear that Marie's youngest had her adenoids removed last Friday?"

From Our Readers

The Cappiani Tradition

New York, N. Y.

To the Musical Courier:

I thought that your readers, particularly those singers who may have studied with the late Luisa Cappiani, might be interested to know that Mme. Cappiani's granddaughter, Mary Mildmay Cappiani, taught at the Mozarteum, Salzburg, from July 1 to September 1. Mme. Mildmay Cappiani's pedagogy consists of the art of singing imparted to her by her grandmother, and she has trained singers now appearing in concert and in leading opera companies of Europe.

Luisa Cappiani was Court Singer of Vienna in the reign of Emperor Franz Josef II, when she sang under the name of Luisa Kapp-Young. Lilli Lehmann, then a young student, sought her guidance. Mme. Lehmann, whom I knew and who entrusted several voices to my training, confided to me herself that because of Luisa Cappiani's phenomenal voice and superior vocal art, she (Lilli Lehmann) patterned some of her operatic roles after the interpretation of this singer. Lilli Lehmann was, of course, the soul of the Mozarteum, having instituted the conservatory, and I was gratified to learn that the granddaughter of the artist and teacher so much esteemed by Mme. Lehmann had taught there this summer. Mme. Mildmay Cappiani now has opened her own studio in London.

Luisa Cappiani, as many will remember, came to America to teach. It was William Steinway, Sr., who advised my father, the late Rudolph Garrigue, to send me to this teacher for my training. Mme. Cappiani afterward honored me by appointing me her successor when she retired.

Sincerely,
ALICE GARRIGUE MOTT.

OBITUARY

De Wolf Hopper

KANSAS CITY, MO.—De Wolf Hopper, seventy-seven, for half a century a distinguished figure on the light opera stage of America, died in Kansas City on September 23. In the afternoon of the night of his death, he had broadcast a radio program.

Mr. Hopper was a native of New York. His stage début was made in 1878 in a production of Our Boys, in New Haven, Conn. His success induced him to abandon the career his family wanted him to follow—that of a lawyer—and take up the dramatic profession. During the subsequent fifty years, he played in opera, comic opera, vaudeville, drama and extravaganza. Recently, he had appeared on radio programs. He was known for his portrayal of Gilbert and Sullivan roles. He is also remembered for his success in Wang, one of the popular comic operas of the 'nineties. An enthusiast where baseball was concerned, Mr. Hopper was acclaimed for his recitation of the poem Casey at the Bat. It is estimated that some 10,000 audiences heard him in these lines.

Mr. Hopper is survived by his wife, Mrs. Lilian Glaser Hopper, and two sons by earlier marriages, John A. Hopper and William De Wolf Hopper. R. P.

Mrs. H. G. Rafalowsky

Mrs. Lynette Gottlieb Rafalowsky died September 16 in Kingston (N. Y.) Hospital. Mrs. Rafalowsky had been a teacher of piano during the last seven years at the Juilliard School of Music and a concert artist. She had been a student at the Fontainebleau School of Music in France.

Mrs. Rafalowsky's father was the late Professor N. D. Gottlieb, who had been bandmaster to Alexander II of Russia and had conducted symphony orchestras both in this country and in England.

Surviving Mrs. Rafalowsky are her husband, Herman G. Rafalowsky; an infant son; her mother, Mrs. Jennie Gottlieb; her brother, Jacques Gottlieb, violinist and conductor, and four sisters. M.

Robert E. Simon

Robert E. Simon, president of Carnegie Hall, and a leading New York real estate operator, died at his home in Manhattan on September 7. He was a nephew of Henry Morgenthau, Sr., former ambassador to Turkey, and a first cousin of Henry Morgenthau, Jr., Secretary of the Treasury. He acquired Carnegie Hall in 1925, and retained his interest in it as a music and studio centre until the time of his death. Besides membership in philanthropic and educational associations, he was a member of the New York Oratorio Society. Mr. Simon, who was fifty-eight years old, is survived by his widow, and three daughters.

Funeral services were conducted at the Town Hall on September 10, attended by many persons prominent in civic affairs.

Henry D. Duncan

WHITE PLAINS, N. Y.—Henry D. Duncan, former organist of the Church of the Heavenly Rest, New York City, and of Grace Church, Brooklyn, N. Y., died at his home here on September 12. Mr. Duncan was born in Brooklyn eighty years ago. He studied music under John Zundel and was one of the founders of the American Guild of Organists. He is survived by three stepchildren. M.

Musicales

Kappa Vanderost, Pianist, in Recital

Kappa Vanderost gave a program of piano music in Aeolian Hall, New York, on September 25. This event, well in the van of the new season, set a standard of fine taste and able execution for subsequent recitalists. Miss Vanderost began with Bach's Italian concerto and the Beethoven Sonate Pathetique, op. 13. The next group held Schumann's Papillons, Debussy's Gardens in the Rain and the Alborada del Gracioso of Ravel. After the intermission she played five Chopin numbers.

To all her interpretations Miss Vanderost brought a vitality and color that gave her playing individuality and characteristic quality. Her technic is crisp and easy, her rhythmic patterns definite, and she gives each theme its appropriate emphasis. The hall was filled with an audience which warmly applauded the artist and demanded several encores at the close of the concert.

M. L. S.

John Papadulli and Co-Artists at Town Hall

An enthusiastic audience of his fellow countrymen greeted John Papadulli, dramatic tenor, at his debut recital at Town Hall, September 29. Assisting artists were Gladys Brownell, coloratura soprano, Frederick Buldrini, violinist, and the Amati Trio.

Mr. Papadulli, whose career as a singer dates back only six months, shows promise. He appeared to best advantage in his opening number, Giordani's Caro Mio Ben. Miss Brownell, also very young musically, sang Veracini's Pastoral, Benedict's La Capinera, Bishop's Lo, Here the Gentle Lark, and Caro Nome from Rigoletto by Verdi.

Frederick Buldrini, violinist, played a group of three numbers, preludium and allegro, Kreisler; Largo, Veracini-Corti; and Romanza Andalusa, Sarasate. He is a serious artist, playing with a velvety, singing tone, supported by a facile technic. The Amati Trio, which he directs, with Mildred Sanders, cellist, and Jacques Abram, pianist, offered two movements from Mendelssohn, which were played with beauty of tone and fine balance. Guido Dall'Orso flutist, played obbligatos, Augustus Carbone, the accompaniments.

M. W.

I SEE THAT

Mr. and Mrs. Pierre Monteux left for Europe on the SS. Lafayette on September 14. The French conductor will return in November to begin rehearsals for the Los Angeles Philharmonic and San Francisco Symphony Orchestra seasons.

* * *

Dr. Artur Rodzinski, conductor of the Cleveland Orchestra, sailed for a brief holiday in Europe on the SS. Champlain on September 21.

* * *

Louis Dornay and Betsy Culp are resuming their "Soirees Intimes" at their New York studio for the season 1935-36. There are to be six soirees to take place on the third Mondays of October, November, January, February, March and April. The programs, comprising song recitals, instrumental music, vocal ensembles and operatic music, will be given by radio, concert and opera artists and by professional students of the Dornay-Culp Studios.

* * *

The Neighborhood Music School (Janet D. Schenck, director) opens its winter term on October 8. Classes are held in piano, string and wind instruments, voice, ensemble and theory. The faculty includes among others Mrs. Schenck, Hugo Kortschak, George Wedge and Hugh Ross.

* * *

Lily Pons arrived in New York from Hollywood on September 30, having completed her first musical film.

* * *

The New York School of Music and Arts (Ralfe Leech Sterner, founder and director), will give their 1,000th Concert at their New York headquarters on October 10.

* * *

Julius Huehn, newly engaged Metropolitan Opera baritone, has been booked as soloist in a gala concert to be presented by the Harrisburg, Pa., Wednesday Club on October 8. Immediately before this concert the singer appeared in three performances in the Worcester, Mass., Festival.

* * *

Max Altglass, tenor of the Metropolitan Opera, who was inadvertently referred to as a baritone in this department recently, is now in Europe. He is planning further vocal and teaching activities on his return to New York this autumn.

* * *

Grete Stueckgold and Gustav Schuetzendorf were among the passengers of the SS. Hamburg, arriving in New York on September 27.

* * *

Mary Hissem DeMoss, former soprano of the Fifth Avenue Presbyterian Church, New York, was married to Frederick Darwin Lodge, baritone, at her home, Verona, N. J., on September 18.

* * *

Georgia McNally, contralto, who has been broadcasting and giving concerts in London and other cities of Great Britain, returned on the SS. Empress of Britain, September 21. Miss McNally opened her New York studio on October 1.

* * *

Hope Hampton, soprano, and her husband, Jules E. Brulatour, arrived from Europe on September 21 by the SS. Rex.

* * *

Charles Stratton has returned from a long summer vacation spent on the Pacific Coast, going as far as Banff and Vancouver. Mr. Stratton, who sang at several private concerts while in California, will make a concert tour through the West after the first of the year.

* * *

Walter Loudon Greenlees, Scottish baritone, arrived in New York on October 1, on the SS. Majestic.

* * *

Roman Totenberg, violinist, was among those landing in New York from the SS. Lafayette, October 3.

* * *

Kitty Cheatham sailed on September 10 by the SS. Europa for a brief trip through England, France, Germany and Austria. She returns early in November to resume her illustrated, informal talks and special recitals.

* * *

The Columbus Radio Program, a new enterprise specializing in foreign language entertainment, functions under the CRPS lists. Amedeo Passeri is general manager and David J. Lustig has charge of continuities and publicity.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, October 5
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, October 6
Philharmonic-Symphony Orchestra, Carnegie Hall (A)

Monday, October 7
Jacques Margolies, violinist, Town Hall (E)

Tuesday, October 8
John Herrick, baritone, Town Hall (E)

Wednesday, October 9
Jascha Heifetz, violinist, Carnegie Hall (E)
Maria Silveira, soprano, Town Hall (E)

Thursday, October 10
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, October 11
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Willard MacGregor, pianist, Town Hall (E)

Saturday, October 12
Fritz Kreisler, violinist, Carnegie Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, October 13
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Lola Monti-Gorsey, soprano, Town Hall (A)
Zbigniew Gniadowski, pianist, Town Hall (E)

Monday, October 14
Chicago A Cappella Choir, Carnegie Hall (E)
Jeno Swislowski, pianist, Town Hall (E)

Tuesday, October 15
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, October 16
Pietro Yon, organist, Carnegie Hall (E)
Georges Miquelle, cellist, Town Hall (E)

Thursday, October 17
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, October 18
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Rosalyn Tureck, pianist, Town Hall (E)

Saturday, October 19
Leroy Anspach, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Paul Robeson, baritone, Town Hall (E)

Sunday, October 20
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Hans Barth, pianist, Town Hall (A)
Mrs. Frederick L. Ames, mezzo-soprano, Town Hall (E)

Monday, October 21
Marjorie Garrigue, pianist, Town Hall (E)

Tuesday, October 22
Arthur Loesser, pianist, Town Hall (E)

Wednesday, October 23
Eugene List, pianist, Town Hall (E)

Thursday, October 24
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, October 25
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Moscow Cathedral Choir, Town Hall (E)

Saturday, October 26
Josef Lhevinne, pianist, Carnegie Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
ICOR Association, annual concert, Town Hall (E)

Sunday, October 27
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
John Charles Thomas, baritone, Endowment Series, Town Hall (A)
Perolé String Quartet, Town Hall (E)

Monday, October 28
Marshall Moss, violinist, Town Hall (A)
The Singing Boys of America, Town Hall (E)

Tuesday, October 29
Walter Scott, violinist, Town Hall (E)

Wednesday, October 30
Kreiner String Quartet, Town Hall (E)

Thursday, October 31
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Winifred Cecil and Errico Giorgi at White Plains County Centre

WHITE PLAINS, N. Y.—Winifred Cecil, soprano, Errico Giorgi, baritone, and Arthur Lloyd, organist, were the soloists at a concert given under the auspices of the Social Service Committee of Grasslands Hospital at the County Center, White Plains, on September 20.

Miss Cecil delighted her large audience with her artistry. Her crystal clear tones, easily produced, are particularly effective in pianissimo passages. Her interpretations and her phrasing and feeling for line are also commendable. Italian numbers, old and new, made up Miss Cecil's first group. A later group included two lovely numbers by musicians known locally—The Hills of Gruzia, by Nicolai Mednikoff and Le Sacre Coeur de Notre Dame, by Sandor Harmati. An aria, La Mamma Morta from Andrea Chenier, was effectively given. Perhaps the most pleasing number of the evening was Schubert's Der Hirt auf dem Felsen, for which David Weber played the clarinet obbligato.

Mr. Giorgi was heard in Iago's Credo from Otello and in two groups of songs in several languages. The audience responded warmly to his singing. Mr. Giorgi joined Miss Cecil in the final number, a duet from La Boheme.

An excellent musician is Arthur Lloyd, who opened the program with a group of three organ solos and was heard in the second half in a splendid interpretation of the Cesar Franck choral No. 3, in A minor.

Arpad Sandor contributed greatly to the artistic whole with his well balanced and admirable accompaniments.

E. H.

Ralph Leopold Resumes New York Activities

Ralph Leopold, following a summer spent in Cleveland and on Cape Cod, Mass., has returned to New York, where he resumed teaching at his studio on October 1. On September 16 the pianist was heard over WTAM (Cleveland) on the NBC system, playing compositions by Dohnanyi and his own transcription for piano of the Entrance of the Gods into Valhalla from Wagner's Das Rheingold. On September 17, he was heard at a private musicale, where he presented a program devoted to Wagner's Parsifal.

Galli-Campi Re-engaged for Bagby Musicales

For the second time this year Galli-Campi, coloratura soprano, will be heard under Albert Morris Bagby's sponsorship. Last April Galli-Campi appeared with Bori, Rethberg, Bonelli, Pinza, Martinelli, List, and

GALLI-CAMPI

Albert Spalding as one of the soloists on Mr. Bagby's Music Lovers' Foundation Concert at the Waldorf-Astoria Hotel, New York. Following this appearance, she was re-engaged for this season. The Bagby Morning Musicales have been extended over more than forty years. During the existence of this socially exclusive series practically every world renowned opera singer and instrumentalist has appeared on its programs.

Last year on the General Motors Sunday Symphony Concert broadcasts Galli-Campi was featured with leading concert artists. Artur Bodanzky, of the Metropolitan Opera, conducted for her on that occasion.

On December 3, she will share the program with Richard Crooks when she appears in a costume recital at the Diaz Musicales, which are also held at the Waldorf-Astoria.

Dr. William C. Carl Returns After European Visit

Dr. William C. Carl, director of the Guilmant Organ School, and organist and choirmaster of the First Presbyterian Church, New York, has returned to New York after spending three months of his sabbatical year in foreign travel. Following two months in Germany, Dr. Carl went to England where he attended the Three Choirs Festival in the Worcester Cathedral, directed by Sir Ivor Atkins, organist of the cathedral. He also attended the Shakespeare Festival in the new Memorial Theatre at Stratford-on-Avon before returning to London to hear several important concerts.

Dr. Carl has prepared three lectures which he will give this season, in New York and elsewhere. His subjects are French Cathedral Music, English Cathedral Music, and Music Today in the Churches of Germany. Dr. Carl returns with many new works, as well as those unfamiliar here, to be presented in the First Presbyterian Church, New York, under his direction during the course of the season. Among them are a group of organ sonatas by Mozart, recently played at the Salzburg Festival; also Mozart's C Minor Mass, and his Davidde Penitente; Handel's One Hundredth Psalm; several cantatas by Bach and Buxtehude, and motets of Anton Bruckner. The modern works include some by Vaughan Williams, Arnold Bax, Lesur, Messian and Duruffle.

At the Guilmant Organ School, Willard Irving Nevins, who has been associated with Dr. Carl for the past twenty years, will take charge of the work during Dr. Carl's sabbatical year. The Berolzheimer Scholarships were contested for on October 4, prior to the re-opening of the school on October 8. The enrollment this year is large.

McClanahan to Teach at Vassar

Richard McClanahan has been appointed to the piano-teaching staff of Vassar College, Poughkeepsie, N. Y., for 1935-36. Mr. McClanahan will journey each week from New York City to Poughkeepsie, devoting to the college as much time as his activities will allow in New York, where he maintains a private studio and heads the music department at the Riverdale Country School.

Scenes from the Holiday Notebooks of Some Musical Folk

A LESSON IN THE ITALIAN CAME OF "BOCCE."
Adolfo Betti (right) initiates Erno Valasek, violinist, in this sport at Bagni di Lucca, Italy.

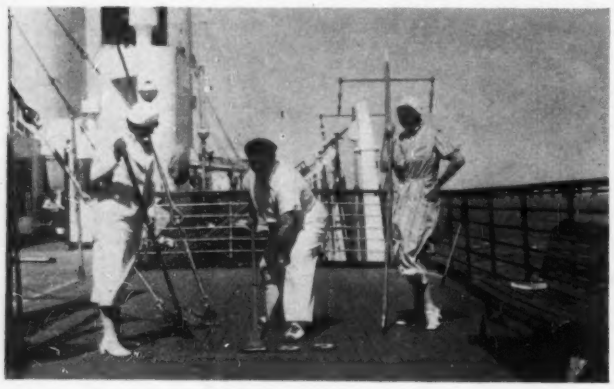
JACQUELINE SALOMONS,
French violinist, in Zurich with her new car, in which she recently made a tour of Switzerland. Miss Salomons is now with her teacher, Yvonne Astruc, in Saint Lineaire, Brittany, preparing programs for her coming American tour.

COLETTE D'ARVILLE
soprano of the Paris Opéra-Comique, spent her vacation at the Lido in Italy. Mlle. D'Arville has an extensive season of recitals in America this winter.

ON VACATION IN NORWAY
Left to right, Sigmund Spaeth, Georgia Graves, contralto; Katherine Lerne Spaeth, H. A. MacDonald, lecturer.

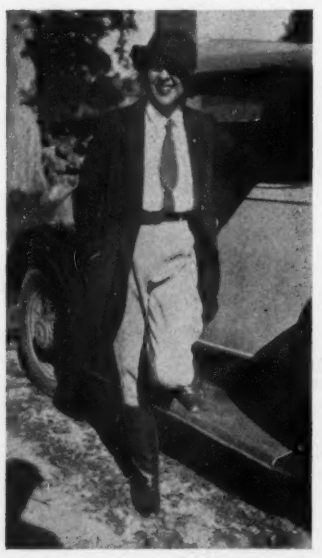
CARMELA PONSELLE,
with Governor Brann of Maine and his staff, who attended the Metropolitan Opera mezzo-soprano's concert at Old Orchard Beach on July 30, for the benefit of St. Margaret's Church. Previously Miss Ponselle appeared at the same pier with Rudy Vallee. She also sang at Bar Harbor, Me., on August 16.

MARGARET SITTIG,
violinist and member of the Sittig Trio, enjoying an outing in a sailboat at Seal Harbor, Me. Miss Sittig and her father, Frederick V. Sittig, spent several weeks in Maine this summer, at Seal Harbor and Bar Harbor, combining several concert appearances with their holiday. In August they returned to Stroudsburg, Pa., to join the third member of the trio, Edgar H. Sittig, and his wife, Virginia Rea, coloratura soprano.



KARIN BRANZELL,
contralto, with Jaro Prohaska, baritone of the Staatsoper, Berlin, and Mrs. Prohaska, on the SS. Cap Arcona en route to South America for an engagement at the Colon, Buenos Aires. Mme. Branzell recently sang at Covent Garden, London.

ADELAIDE GESCHEIDT,
vocal pedagogue, at Lake Minnewaska, with John C. Johnston, secretary of West Virginia University. (Photo by West Virginia Photo Co.)



MADALENA PALTENGHI,
soprano, at her summer home in Mason, N. H. Among the summer engagements of Miss Paltenghi were a recital at Columbia University, radio appearances over WHN and programs at Kearsarge, N. H. She returns to sing over WHN in the fall.

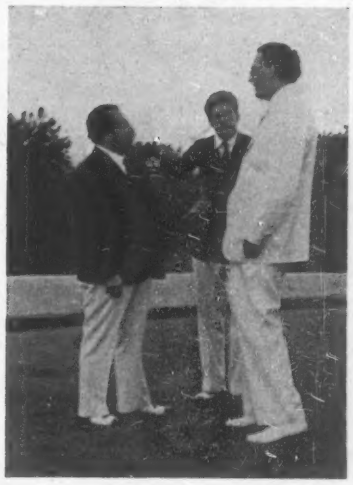
THE PASQUIER TRIO
at Scheveningen, Holland. The picture was taken late this spring during the group's Dutch tour. Their concert at The Hague was followed by twelve appearances in all important Dutch centres. They tour Holland every year.

MARY HOWE, composer, and HANS KINDLER, conductor, at Mrs. Howe's summer residence in Newport, R. I.

Summer Vignettes of the Tonal Artists at Work and Play

LA ARGENTINA
on the SS. Almanzara on the way to Buenos Aires. The dancer is now in South America, where she is giving a series of performances in Buenos Aires and Rio. She is due in New York by the middle of October and will open her season in Lynchburg, Va., on October 19. Her tour will continue in the South until the middle of November, when she returns for an engagement in Brooklyn under the auspices of the Brooklyn Institute for Arts and Sciences. Her first New York appearance of the season will be made at the Town Hall on November 16.

SIBYL SAMMIS-MacDERMID'S
vocal repertoire class at Orchard Hill Farms.



PIERRE MONTEUX and OTTO KLEMPERER
(right), conductors respectively of the San Francisco Symphony Orchestra and the Los Angeles Philharmonic, with Werner Klemperer, son of the German musician. Klemperer conducts the second half of the Los Angeles orchestral season, from January to April, while Monteux will take the baton as guest for the first half.

SIGRID ONEGIN (centre)
on a mountaintop in Bavaria with Hermann Reuter, her accompanist, and a friend. Mme. Onegin is beginning an active season in concert and opera. She recently sang the rôle of Ortrud in Lohengrin.

LEOPOLD GODOWOSKY and EUGENE GOOSSENS
(snapped by Mrs. Goossens) aboard the SS. Majestic on their arrival in New York after summer holidays spent by the artists in Europe.

ARPAD SANDOR,
pianist, accompanist and writer, at Sinclair Lewis' farm in Vermont, where Mr. Sandor spent his vacation after finishing the class in repertoire-coaching which he held in New York.

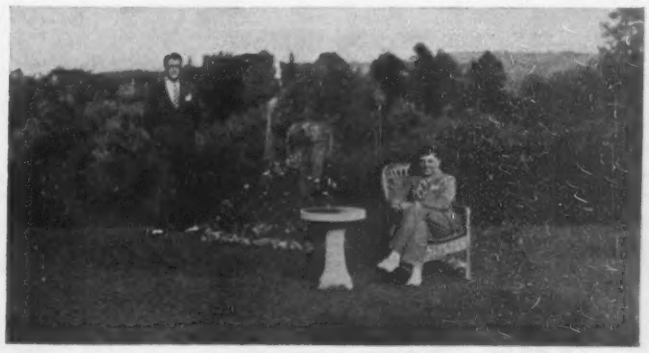
FOUR EMINENT HUNGARIAN MUSICIANS
meet in Budapest. Left to right, Ernst von Dohnányi, Zoltán Kodály, Dr. Eugene Ormandy and Joseph Szigeti.

LOUISE ARNOUX,
French diseuse, on Mount Evans, Colorado. Miss Arnoux spent the summer preparing programs for the coming season and enjoying a holiday.

ALMA WITEK,
violinist, following a summer spent in Maine and the White Mountains, has resumed her connection with the Academy of Allied Arts, New York, with suburban pupils registered for the season.

LEON CARSON,
returning to New York on the SS. Europa.

MR. and MRS. EDGAR SCHOFIELD
at Castle Harbour Hotel, Bermuda, during a vacation trip this summer.



RUSSEL WRAGG and THUEL BURNHAM
in the garden of their country home, "Sunny-Top," at Lenox, Mass., in the Berkshire Hills.

NEW MUSIC OF INTEREST IN FALL LISTS

REVIEWED BY LEONARD LIEBLING

SONGS FOR VOICE AND PIANO

Five Songs of Ophelia; for high, medium, or low voice and piano (with English and German words) by Johannes Brahms; edited by Dr. Karl Geiringer.

The story of the recent discovery of these hitherto unfamiliar songs by Brahms, has been heralded in the newspapers and is known to informed musical readers. They will remember that the composer wrote the pieces in 1873 for Olga Precheisen, Viennese actress, who premiered them at Prague shortly afterward, in a performance here of Shakespeare's Hamlet. She did not use the songs again publicly, but kept the manuscripts as a cherished relic, and only this year authorized Dr. Geiringer (custodian of the Gesellschaft der Musikfreunde, Vienna) to arrange for publication.

The texts are Shakespeare's and constitute the words sung by Ophelia (to the King, Queen, and Laertes) in the fifth scene of the fourth act of Hamlet.

In his settings, Brahms clearly has kept in mind the folk-song spirit of the poems. As a result, the music is extremely simple in melody, harmony, intervals, and accompaniment, with no traces of the typical master as he is known to us in his familiar vocal compositions. These Ophelia songs require no elaborate interpretation, and will sound best when done with artless delivery and unaffected feeling. Included in a recital group of Brahms, they should afford interest through contrast with his examples of more intense coloring and greater emotional variety.

Brahms had true affection for folk-song, and by enabling his devotees to study the composer's treatment of these naïve texts, Dr. Geiringer has performed a valuable music service. He provides also an instructive short essay as a Foreword, in which he explains that he amplified song No. 4, for which Brahms had provided only six measures of piano accompaniment. (In the drama Shakespeare divided the number by spoken dialogue into three parts.) As the composer, however, carried the vocal line to completion, Geiringer's added piano support is no intrusion artistically, especially as he adheres strictly to the spirit of Brahms' own half-dozen initial measures. (G. Schirmer, Inc., New York.)

Two Songs; Peking Pictures; music by Elsa Maxwell; poems by Barbara Hutton.

I Will Not Grieve and I Need No Song comprise the Two Songs; the Peking Pictures include three numbers—The Temple of Heaven, Chu-Lu-Mai, and Lantern Street.

Barbara Hutton (well known to newspaper readers because of her recent marriages) shows ability as a poet, and contrives to give mood and imaginative turn to her verses.

Miss Maxwell, formerly a composer of popular music (and now an impressario for fashionable party-givers) supplies excellent settings for the Two Songs, which have a flavor of Richard Strauss in his broadly diatonic moments. This pair of vocal examples would not be out of place in any English group at song recitals. I Need No Song is dedicated to Helen Astor; I Will Not Grieve, to Lawrence Tibbett.

The Peking Pictures are less important musically, employing *clichés* familiar to Western composers when they imitate Chinese music. Miss Maxwell can do better work than this, as she proved in the Two Songs. (G. Schirmer, Inc.)

Books

Reviewed by Irving Schwerké

Moussorgsky, by Mary Tibaldi Chiesa.

The author of this book, recently published in Italy, made a study of Moussorgsky's music over a period of not a few years. In 1923-1926 she issued an Italian translation of all of his songs and began to plan a biography of "the greatest of Russian composers." In 1931-1933 the Soviet Government published Moussorgsky's music, based on the original manuscripts, and also his letters (revised by André Rimsky-Korsakoff, son of the composer) as well as a large volume of articles and documents, many of them previously unknown. It is on this new and precious material that Mary Tibaldi Chiesa has based her book—a work which presents a vivid and true evocation of Moussorgsky's personality as a man and as a musician. The book contains many interesting anecdotes, gives a lively picture of the Russia of Moussorgsky's time, while the composer's correspondence shows how great a writer he was and how great a heart was his. Before this volume, Mme. Tibaldi Chiesa published a book on Ernest Bloch (1933) and a biography of Schubert, the latter winning a prize from the Italian Academy in Rome, in 1933. (Ed. Treves, Milan.)

Reviewed by R. M. Knerr

Oxford History of Music; Vol. VII; Symphony and Drama, 1850-1900; by H. C. Colles.

Dr. Colles, the eminent British music critic and editor, carries on the work of Edward Dannreuther, who brought the Oxford History up to the middle of the nineteenth century. In his highly literate style, the chief aspects of one of the most interesting periods in musical history, that of the later Romantics, are described with much erudition and authoritative detail. The individual chapters include discussions of chamber music, the symphony, opera, choral music, and the like, viewed rather according to musical forms than chronologically or nationally. The final chapter, however, departs from this scheme in being reserved for England in the years in question.

The seventh volume carries the musical narrative up to the period when Impressionism burst on the musical world, and in a few cases it rightfully violates the letter of chronology in order to bring in works of a Romantic spirit produced in the early 1900's, while omitting the beginnings of Debussy's work in order to discuss it later. A great deal of space is devoted to the symphonic and chamber music of Brahms. The work of Wagner is suggestively summed up, in a full chapter, both these discussions including many musical quotations. Other composers are treated at less length, with the possible exception of Wolf, who has a chapter devoted to his Lieder.

In sum, this is a most pleasurable and rich summing up of the harvest and seed-time of Romanticism, in which the various figures are placed in perspective (the proportions will perhaps not cause all musicians to agree, since some figures come off rather badly, particularly in the case of Grieg).

Handsomely bound, this book constitutes a definitive word on a stormy period of musical history that now seems remote from the crass tonalities of the present.

Recommended to musical librarians and to schools as an indispensable item for their collections. (Oxford University Press, London; Carl Fischer, Inc., New York.)

Collection of Opera Airs

Lyric Songs from Grand Operas; Vol. II of The Singer's Music Shelf; selected and edited by Albert E. Wier.

Great variety and the inclusion of some rare items mark out this collection from the average one of operatic "gems." The editor has selected thirty-nine arias "conceived along ballad lines—the melodic ideas expressed so simply that highly developed technic is not essential for sympathetic performance." It has also been sought to present the numbers in keys within the average voice range.

Especially interesting is a large representation of pre-classic composers, such as Purcell, Tenaglia, Monteverde, Alessandro Scarlatti, Bononcini, Lotti, Giordani, Handel, Pergolesi, Gluck, Paisiello—the most popular airs of each being presented both in Italian and English. As these are often used in the opening group of song recitals, the volume thus supplies an especial need. The classic period is represented by Mozart (Voi che sapete, from Marriage of Figaro), and the remainder of the volume is devoted to the nineteenth and early twentieth centuries.

Among the more treasurable cullings are several English versions of Russian opera airs—Song of India from Sadko, Lenski's air from Eugen Onegin, Marina's song from Boris Godounoff (from the boudoir scene, usually omitted), and the lament of Prince Igor; also rare are a German and English solo version of the duet Nun in Lust und Leide from Bartered Bride, and excerpts from Halévy's L'Eclair and Puccini's Le Villi. Wagner's sole entry is Siegmund's love song. Popular operas drawn upon are Fra Diavolo, Der Freischütz, Le Prophète, The Bohemian Girl, L'Elisir d'Amore, Martha, Mignon, Il Trovatore, Maritana, Faust, Tales of Hoffmann, Samson et Dalila, Trumpeter of Sakkingen, Carmen, Jocelyn, Manon (The Dream), Hansel und Gretel, Pagliacci, and Cavalleria Rusticana. Drigo's Serenade is given in a vocal version.

There is unusually good value in this collection, which is moderately priced, and offers the attraction of an English translation for each aria. The original text is also given, except in the case of the Russian. The piano accompaniments are of simple demands. (Harcourt, Brace and Company, New York.)

For Piano Solo

Mezzotints (First Group), by Charles Haubiel.

A series of pastels for piano, comprising four picturesque and rhythmically varied studies of medium technical grade. Nostalgia is an *andantino* in waltz-like tempo, marked by pensive harmonic coloring; Fox Ahead, a galloping, sprightly *allegro ma non troppo* of individual rhythmic quality. Summer Evening Churchyard suggests Gray's Elegy, being an *andante espressivo,* in which the hands alternate in a sober, chime-like pattern. Elves Spinning has a whirring figure in sixteenth notes, ending in sweeping arpeggios, *ppp,* and is to be played lightly and not too fast. The numbers are published separately. (The Composers' Press, Inc., New York.)

Tarantula; by Cyril Scott.

Cyril Scott has fashioned a clever, virtuosic piano study, inspired by the spider whose bite was formerly supposed to cause dancing mania. As the composer says in a prefatory note, "in this piece both the spider and the cure of the bite are suggested." The *molto vivace* number has a whirring alternation of rapid scale passages and a crawling series of parallel fourths and diminished thirds. (Elkin & Co., Ltd., London; Galaxy Music Corp., New York.)

Viennese Masters of the Time of Mozart and Beethoven; edited by Dr. Karl Geiringer.

Five of the lesser masters of the classical period are represented in this collection, who helped to make a Vienna of which Mozart wrote to his father, "I assure you it is wonderful here and, for my calling, the most suitable place in the world." That their names have been almost entirely forgotten by a later musical century cannot detract from the fact that they had a marked command of the style and technic of their day. The works, which have been edited with much attention to detail, are as follows: Ricercata (Georg Christoph Wagenseil), three pieces (Johann Christoph Mann), theme with variations (Joseph Eybler), allegro (Anton Eberl) and sonata (Sigismund Neukomm). The numbers show the general characterisics of the Haydn-Mozart period, without the

NEW MUSIC

ELKAN-VOGEL CO. Inc.

JOHANN SEBASTIAN BACH

Arrangements by Alexander Kelberine

Piano Solo

He that relies on God's Command ..... .40
(Organ Choral Prelude)
Prelude & Fugue in G Minor ..... .60
(From the Eight Little Preludes and Fugues for the Organ)

Two Pianos Four Hands

Adagio from the Organ Toccata in C major
Set of two copies .75

ELKAN-VOGEL CO., Inc. 1716 Sansom Street Philadelphia, Pa.

THE COMPOSERS PRESS, Inc.

New Compositions by Charles Haubiel

SUITE PASSECAILLE

for two pianos—published in score

ALLEMANDE ..... $0.90 SARABANDE ..... .70
MENUET ..... .80 GAVOTTE ..... .90

Individualistic in melody and harmony. A new form in music combining dance forms with Passacaglia.

May be had on approval at your local dealer

THE COMPOSERS PRESS, Inc., 113 West 57th St., New York, N. Y.

HARCOURT, BRACE & CO.

RECENT MUSIC PUBLICATIONS

PIECES FOR TWO PIANOS ..... Price $7.50
THE DAYS OF THE HARPSICHORD $2.50
THE DAYS OF HAYDN, MOZART AND BEETHOVEN ..... Price $2.50
SONGS TO SING TO CHILDREN ..... Price $2.00
PIECES FOR VIOLONCELLO ..... Price $5.00
MODERN SONATAS FOR VIOLIN ..... Price $5.00
THE DAYS OF CORELLI AND BACH $2.50
THE DAYS OF VIOTTI AND SPOHR $2.50
PIECES FOR ALTO SAXOPHONE ..... Price $5.00
WALTZES FROM VIENNA ..... Price $2.50
THE NINE SYMPHONIES OF BEETHOVEN IN SCORE ..... Price $3.00
LYRIC SONGS FROM GRAND OPERAS $2.00

Send for free illustrated descriptive circulars

HARCOURT, BRACE AND COMPANY 383 MADISON AVENUE NEW YORK

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

ISSUED BY REPRESENTATIVE PUBLISHERS

inspiration of those universal masters. Neukomm (Haydn's favorite pupil), who lived until 1858, has some slight Romantic coloring in his interesting but essentially baroque sonata. Above all, these works are melodious and playable, and have been marked as to fingering and other details. The engraving and format of the collection are distinguished. (Universal Edition, Vienna; Associated Music Publishers, Inc., New York.)

La Palette, twelve pieces for piano; Vols. I and II; by Joseph Strimer.

Two albums of picturesque *genre* pieces, salon music of graceful melody, carefully constructed according to orthodox models and in excellent taste, offering material of about the third grade. The titles are as follows: Vol. I, Historiette, Farniente, Muguets, Devant l'Isba, Accordéon Russe, and Dans le Hamac. Vol. II, La Pie, Etoiles lointaines, Moment Musical, Cloches . . . Choeur . . . Orgue, D'Après un Vieux Dessin, and En Patinant. (Durand et Cie., Paris; Elkan-Vogel Co., Inc., Philadelphia.)

Phantasiestück, by Schubert; transcribed for piano solo by Michael Zadora.

Schubert's spirited work becomes an effective pianistic opus in Mr. Zadora's treatment. The transcriber, himself a pianist of attainment and a disciple of Busoni, has developed the theme of the composition with much resource, including some brilliant octave passages. It is fourteen pages in length, and definitely within the virtuoso category. (Edward B. Marks Music Corp., New York.)

For Two Pianos, Four Hands

Jesu, Joy of Man's Desiring; chorale from Cantata No. 147, by J. S. Bach; arranged for piano duet (four hands) from the piano transcription by Myra Hess.

Myra Hess' delightful piano transcription of Bach's chorale is offered in a simple and flowing arrangement for two performers. It is marked by clarity and skill of construction, with an engaging severity and unadorned contrapuntal beauty. The first piano part carries the main burden, the second supplementing it with a relatively unobtrusive contribution. (Oxford University Press, London; Carl Fischer, Inc., New York.)

Croon (A Southland Idyll), by Edward Harris.

A sort of "sleepy tune" is the basis for this crooning, melodic composition. The work is to be played "lazily, rhythmically." Midway in the number there is an increasing jubilance, and at the close its rhythmic measures die out *ppp*, with a cadenza that is like a yawn. Amusing and suitable for studio and recital purposes. (J. Fischer & Bro., New York.)

Ensemble Works for Wind Instruments

Eight Compositions by Carl Busch.

This eminent American composer has provided settings for various combinations of the wind family. For three B flat trumpets (cornets) or the same number of B flat clarinets is his suite of Four Miniatures (Solitude, Frolic, Contentment, and Joyfulness), picturesque short studies expressive of those states or feelings. For four B flat trumpets or clarinets there is his Evening Promenade, a cheerful little *allegro moderato* piece. Quietude and In Playful Mood are issued for the same combination, and also for four trombones or baritones in treble clef. His Meditation is for four trombones or baritones in bass clef. All Mr. Busch's pedagogical compositions are short, simple and animated, being suitable for school classes in instrument playing or for individual instruction. (Carl Fischer, Inc., New York.)

For String Quartet

In a Chinese Mirror, by Granville Bantock.

The miniature score, well and clearly printed, gives us a charmingly descriptive work of Oriental suggestion by the eminent British composer, who recently visited America. The four picturesque sections are entitled: The Old Fisherman of the Mists and Waters; The Ghost Road; The Celestial Weaver, and Return of Spring. Daintily exotic, with a discreet touch of modernity, the suite offers an attractive novelty of not exorbitant technical demands. (J. & W. Chester, Ltd., London.)

Songs

Hail, Bounteous May; music by Michael Head; poem by Milton.

Although music which would match the rich organ-tones of Milton's poem to the spring is difficult to devise in an alien age, Head's restrained and simple melodic dress (the song occupies hardly four pages) is of noble reticence and dignity. The singer requires breadth of tone and ability to sustain a fortissimo at the close. Range, D flat to F (optional A flat). (Boosey, Hawkes, Belwin, Inc., New York.)

Go to Sleep; music by Iris Taylor; words by Olive Turner.

An unaffected and almost gay lullaby, especially good for use in singing to children. The melody is sprightly, markedly tuneful and with a tenderness that really approaches the spirit of the text. The number will also captivate an adult audience. Range, D flat to F. (Boosey, Hawkes, Belwin, Inc., New York.)

Dream Valley; music by Roger Quilter; words from Three Songs of William Blake.

Brief, but highly distinctive, the dainty song which has been devised by Quilter on the basis of Blake's unapproachable lines beginning, "Memory, hither come, and tune your merry notes," is exquisite in grace and charm. The work is so good that one regrets only that the number is no longer; a defect that could possibly be overcome by singing it through twice with piano interlude. Available in high, medium and low voice versions, also for violin and piano. (Winthrop Rogers Edition, London; Boston Music Co., Boston.)

The Ballad of John Henry; words by Benjamin Musser; music by Charles Cohen.

Highly dramatic and tuneful, vigorous musical setting that echoes the rhythm of the words with fidelity, this "ballad of a new Villon" has strong attractions for the robust male singer. The first part of the verse addresses the victim of a man-hunt, "They are closing in, John Henry, the law-dogs loudly bay; where will you hide your frightened heart, tonight where will you stay?" In the concluding part the hunted man answers that, whatever may happen, he will sing to the end—this forming a stirring conclusion on a sustained high note. The song is published for both high and low voices. (Galaxy Music Corp., New York.)

I Held Her Hand; words by Ernest Radford; music by Robert Eden.

Unusually simple and direct is this tender love song, which stands out from much recent product of the sort by reason of its restraint and fine taste. There are excellent opportunities for the male singer of full lyric voice to hold sustained notes on the recurring words "today" and "tonight." Published in C (range, B to F) and in E flat (range, D to A flat). (Elkin & Co., Ltd., London; Galaxy Music Corp., New York.)

Sacred Works for Mixed Choir

Appropriate for the return of the autumn, with its new opportunities for serious church music activities, are the following recent English publications: Thirty-six Descants, with accompaniments, for use with the English Hymnal, by Geoffrey Shaw, provide settings of some of the oldest and most delightful tunes. Four Settings of the Ninefold Kyrie, by Percy Whitlock, are plain and sonorous but attractively modal. For soprano solo and chorus is a Holy, Holy, Holy adapted from Handel's aria Dove Sei by Edward C. Bairstow, an exquisitely melodious offering.

The distinguished Oxford collection of Tudor Church Music, second series, includes Seven Hymn-Tunes by John Dowland; Out of the Deep by Thomas Morley; Sing Unto the Lord and I Will Exalt Thee, spirited motets by Christopher Tye; I Call and Cry, Te Deum and Blessed Be Thy Name, by Thomas Tallis, the latter for five voices (SATTB); Haste Thee, O God, by Adrian Batten; O God, Be Merciful, by Tallis. All these are of superb quality in the quaint, older style.

Among modern contributions are: One Generation Passeth Away, *a cappella* motet of rich harmonic pattern, by Ernest Walker; O King of Kings, a choral hymn for four mixed voices, with *ad lib.* organ accompaniment; by Ernest Bullock; an abridged Benedicite, Omnia Opera, for unison singing in English, by Sydney Northcote; Magnificat and Nunc Dimittis (English text) by R. O. Latham; motet for double choir, Love of Love and Light of Light, by William H. Harris (organ part for rehearsal); a short festival anthem, Praise to God the Almighty, by Harvey Grace, which is of fairly simple makeup; and a Concluding Amen, by R. Walker Robson.

The Lyric Collection of Choral Music includes the introit or short anthem, Beloved, Let Us Love, by J. Michael Diack; another work in the same form, Blessed Are the Pure in Heart, by Moir Carnegie; and the anthem, Jesus Shall Reign Where'er the Sun, by Eric H. Thiman.

Bach's Church Cantata No. 118, Lord Jesus Christ, My Life, My Light, is issued with English words by Terry, in an arrangement by W. G. Whittaker, in the Oxford series of extended chorales by that master.

All these publications are available in America through Carl Fischer, Inc., New York, American agents for the British publishers.

For Four-part Women's Chorus

Tropic Gardens (Nostalgia), by Charles Maduro, emerges in an arrangement by Riegger as a warmly lyrical lament for the southern homeland, and is offered with both English and Spanish text. Heah de Win' A-Blowin', by La Verne Kimbrough, is a Negro nurse's lullaby effectively transcribed with humming passages and amusing dialect. Both these works have piano accompaniment. (G. Schirmer, Inc., New York.)

Susannah Nye's Sleep, Little Baby is a serious and dignified lullaby of semi-religious feeling, unaccompanied, which has a poetic quality and simple lilt. (Galaxy Music Corp., New York.)

For Two-part Women's Chorus

Medley from the Sunny South, by Victor Harris, provides a popular medley of Southern airs, with piano accompaniment. (G. Schirmer, Inc., New York.)

For Two-part Treble Voices

Hammer and Nails, Florence Wickham's sprightly number describing the building of a house, is useful for young children; it can be employed as an action song, with the suggested tapping of pencils or rulers on desks. Short'nin' Bread, by Jacques Wolfe, needs no introduction, as its syncopated strains are doubly familiar. (This work is also issued for soprano, alto and baritone, as well as in many other vocal combinations.) Softly and Tenderly, Will L. Thompson's familiar hymn, is arranged by Riegger as a chorus for two-part treble voices with piano (also available for three-part women's chorus). (Harold Flammer, Inc., New York.)

For Four-part Male Chorus

Wilfrid Sanderson's Captain Mac', a bluff song of the sea, semi-humorous in tone and ringing in tune, is arranged by Arvid Samuelson in stirring fashion. The Road to the Isles, a blithe Scottish "tramping song," with music derived from an air played by Malcom Johnson on the chanter, arranged for voice and harp or piano by Miss Kennedy-Fraser, is transcribed for chorus by the Mr. Samuelson. He also gives us a version for male chorus of Maiden, Such a Magic Lies, the melodious love song of Alison Travers. Frederic Cowen's Border Ballad (*allegro moderato, alla marcia*) is adapted for male chorus by Alex Rowley; this also is in Scottish dialect. Ketelbey's popular In a Persian Market is skillfully arranged by the composer, with attractive humming effects adorning its quasi-Oriental theme. (Boosey, Hawkes, Belwin, Inc., New York.)

Anthem for Six-part Mixed Chorus

Notably rich in harmony and simple and fervent in sentiment is Matthew Lundquist's arrangement (SAATBB) of Built on a Rock, with melody by L. M. Lindeman. (Oliver Ditson Company, Boston and New York.)

NEW MUSIC

CARL FISCHER

. . . *Sing, speak BETTER*

John C. Wilcox, famous vocal teacher *shows you how.*

THE LIVING VOICE

A clear, sure guide for serious student and lay reader. Topics—The Adult Singing Voice—The Adolescent Voice—The Speaking Voice—Training Voices in Class Groups.

Cloth, $1.25

BOSTON 56 COOPER SQUARE NEW YORK CITY CHICAGO

G. SCHIRMER

THE ART OF THE FUGUE *by Johann Sebastian Bach*

Transcribed for String Quartet by Roy Harris and M. D. Herter Norton

The entire literature of music contains none nobler than this work of Bach—at last made available for string players. Score $2.50; Parts, ea. $0.75; Score and Parts $5.00. For string quartets, choirs and orchestras . . . Now in preparation—so leave your name at your nearest Schirmer store—to receive the first available copies. (Enjoy it now on Columbia Masterwork Set Recording 206, by Roth Quartet.)

NEW YORK 3 East 43rd St. CLEVELAND 43 The Arcade LOS ANGELES 737 So. Hill St.

J. FISCHER & BRO.

HARVEY GAUL

THREE PALESTINIAN PASTELS

For String Orchestra

1. Crepuscule on Mount Carmel
2. Palestinian Mother's Song
3. Purim at Tel Aviv

SCORE—PRICE $1.50 PARTS, COMPLETE SET, $2.50

Published by

J. FISCHER & BRO. 119 West 40th St., New York, N. Y.

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

WJZWEAFWABCWOR

Dialed by M. L. S.

September 29 was the happy day bringing many a notable sponsor and performer back to the air after the summer doldrums. Dial-twisters know to their sorrow that during the dog days, the usual freight of the ether waves is such as to convince the sweltering listener that the best feature of a receiving set is the ease with which it can be turned off. This with all due respect to a few bright spots in the dreariness of summer air offerings. But with the new music season just around the corner, the general musical fare ladled out to members of the G. U. A. (reference to our extensive glossary, or a moment's thought, will tell you that this stands for "great unseen audience") contains some ingredients highly pleasing to the fastidious.

One of the notable premieres that studded the said September 30 was that of RCA-Victor's new Magic Key. This weekly series is sent out from WJZ, presenting the *crême de la crême* of radio talent of all types, and may be heard by the entire world, no less, through the facilities of RCA. If that does not impress our gentle readers, they are more blasè than we are. . . . The first program, which stressed radio's advancement from the dawn of broadcasting, brought a galaxy of Old Settlers in the ether realm. . . . A diversified group, all distinguished in whatever walk of entertainment it has pleased God to call them. Dr. Walter Damrosch and Frank Black conducted the NBC Symphony Orchestra; Maria Jeritza was heard from Vienna, supported by the Vienna Symphony Orchestra; Paul Whiteman provided jazz intervals; John B. Kennedy commented hopefully on current trends; Walt Disney celebrated the seventh birthday of Mickey Mouse by a broadcast from Hollywood—this included a performance of the quartet from Rigoletto by the versatile rodent and his pals; Amos 'n' Andy contributed radio reminiscences. The voice of David Sarnoff, president of RCA, was heard from the SS. Majestic in mid-Atlantic. Also, listeners were taken for a ride—around the world, so they were promised, in two minutes. San Francisco, Honolulu, Manila, Tokyo, Geneva, and back to New York. . . . G. U. A. no doubt dizzy from this giddy globe-girdling. . . . RCA-Victor, with this majestic and far-flung nework, should dominate this hour of each Sabbath, calculated as the programs are to please all of the people at least some of the time.

Rosemarie Brancato, coloratura soprano of the delicate, fine-spun tones, and the virile tenor Jan Peerce are featured in the Echoes of New York Town program which had its beginning on WEAF and continues each Sunday. Josef Bonime is the conductor.

In the evening, the Ford Hour, one of the gracious gestures which the famed Henry has made toward the American public, was inaugurated in its second season over WABC's coast-to-coast network. These broadcasts present each week the Ford Symphony Orchestra (Victor Kolar, conductor), the Ford Chorus, and an eminent soloist. Jascha Heifetz was assisting artist on the initial 1934-35 hour, disseminating his superlative violin art in the first and third movements of Bruch's concerto in D minor, and three shorter pieces, including a Godowsky item. Mr. Kolar's forces registered fine performance, and the studio echoed with applause, no doubt swelled by myriad invisible listeners.

The American Art Trio, excellent and enterprising tonal threesome, regaled the listeners to WOR's Sabbath morning offerings. Among their numbers was Eugene Goossens' picturesque Five Impressions of a Holiday. Barbara Maurel, contralto, is vocal soloist for the trio, a weekly visitant on this network. . . . Mildred Dilling's Sunday harp recitals on WEAF make fine listening. . . . Major Bowes, whose gong has sounded the knell of many an aspirant on the amateur hours, leaves off this dark Mr. Hyde character and becomes a sunny Dr. Jekyll every Sunday, just before noon, on WEAF's Capitol Family broadcast. Back among professionals, whose only "gong" is expiration of contract, the Major presides—well, we always wanted to use the word "unctuous," and here is our chance—the Major presides unctuously. September 30, he had as guest artist that far-from-amateur, Doris Doe, contralto of the Metropolitan Opera. Miss Doe's lovely tones were heard in Mana-Zucca's Rachem, in deference to the Jewish holidays. Mana-Zucca and her compositions are a pleasant weekly fixture on this hour.

Cavalleria Rusticana for Radio City Music Hall

Mascagni's opera, Cavalleria Rusticana, will be produced by Leon Leonidoff during the week of October 24 to inaugurate the new season of stage entertainment at the Radio City Music Hall, New York. The opera is to be presented four times a day with a stage company of 250, and with the symphony orchestra of seventy-five conducted by Erno Rapee. As the opera does not require a ballet, the Music Hall Corps de Ballet, for the first time in its history, will leave New York to give two performances at the Maple Leaf Gardens in Toronto, Canada, October 25 and 26. They are to appear with the Toronto Symphony Orchestra, under the baton of Reginald Stewart. The visit to the Canadian city was arranged by W. F. Van Schmus, managing director of the Music Hall, and Mr. Stewart, regular conductor of the Toronto Symphony, who originated the "Promenade Concerts" of Toronto, patterned after those of Sir Henry Wood in London. The Maple Leaf Gardens in Toronto seat 15,000 persons.

M. Murray Weisman New President of Carnegie Hall

M. Murray Weisman is the new president of Carnegie Hall, New York, succeeding the late Robert E. Simon. The election was held at a special meeting of the board of directors on September 28. Robert E. Simon, Jr., son of the late bearer of that name, is vice-president. Mr. Weisman was first affiliated with Carnegie Hall in 1925. For three years he has been managing director and eighteen months ago was chosen vice-president.

Music in Chicago

(*Continued from page* 18)

the Negro has achieved in this sphere. The chief musical features of the program were a string ensemble with Margaret Bonds, composer-pianist, as soloist; selections by Florence B. Price, composer-pianist; numbers by the Federal Glee Club with Mabel Roberts Walker, contralto; the French Class Ensemble; numbers by the Umbrian Glee Club with N. Ritchie as violinist and Fannie Carter Woods as soprano; and selections by Roena Muckelroy Savage of Jefferson City, Mo., with Marietta Hall as pianist.

VITALY SCHNEE BEGINS CLASSES

After teaching most of the summer, Vitaly Schnee took a few weeks' holiday and has again resumed his teaching activities. The pianist is preparing programs for several professional engagements and his annual recital during the season. He will also present his students in recitals and programs.

ADOLPH PICK JOINS CHICAGO CONSERVATORY FACULTY

Adolph Pick, violinist, conductor and teacher, whose students have carried off many contest prizes and honors, has joined the faculty of the Chicago Conservatory.

KARLETON HACKETT STUDENTS ACTIVE

Evelyn Ames, contralto, student of Karleton Hackett, appeared at the final concert of the Symphony Woods Orchestra, under the direction of Lela Hanmer, at Western Springs, Ill., on September 8, and on September 27 she sang a group of songs at the Chicago Executives' Club luncheon at the Sherman Hotel.

Ernestine Johnson, soprano, another Hackett pupil, has been engaged as teacher of music in the senior high school at Freeport, Ill.

ELSE HARTHAN ARENDT STUDIO NOTES

Marion Schroeder Booras and Minas Booras, artist pupils of Else Harthan Arendt, appeared in a duet program, September 1, at Symphony Woods in Western Springs at the final concert of the season. Alf Leroy Urseth, who is guest organist at the Oak Park Congregational church where Mme. Arendt is director of music, served as accompanist for Mr. and Mrs. Booras.

One of Mme. Arendt's singing engagements during the summer months was her appearance as guest artist with George Dasch and his Band at Grant Park Shell.

At the close of the summer school term at the Sherwood Music School, Mme. Arendt enjoyed a short vacation in the Michigan woods, but has now begun her private teaching and class work.

AMERICAN CONSERVATORY NEWS

The conservatory began its forty-ninth season on September 12 with a marked increase in enrollment. All the leading teachers have returned.

Mildred Fleet, contralto, student of Karleton Hackett, and Mary Frances Averill, soprano, pupil of Charles La Berge, made several appearances with the Davies Light Opera Company in Tennessee during the early part of September.

Mark Kondratieff, violinist, studying with Mischa Mischakoff, was awarded the Juilliard Scholarship for study with Mr. Mischakoff at Chautauqua, New York, this summer and during the season appeared on several occasions as soloist and also as first violinist with the Kondratieff string quartet. He is resuming his work at the conservatory this fall.

Mazie Peralta, for many years a student of organ at the conservatory, is broadcasting regularly at the Waldorf-Astoria Hotel in New York over the Columbia network.

Mary Cook, who received her master's degree in June, has been engaged to teach public school music methods at North Central College, Naperville, Ill.

Isobel De Marco, of Allen Spencer, was presented in a piano recital before the Amateur Musical Club, Natchez, Miss., on August 22.

Kenneth Byler, violinist, has been engaged as head of the violin department at Wesleyan College, Salina, Kan.

Jeanne Zavitz, student of Edward Collins, was heard in recital at the Allerton Hotel on September 1.

Hans Jorgensen, graduate of the conservatory, began his duties on September 1, as head of the music department of the Southeastern State Teachers College, Durant, Okla.

Robert Speaker, baritone, pupil of Theodore Harrison and Evelyn Ames, contralto, student of Karleton Hackett, are appearing nightly as soloists with Leo Braverman's orchestra at the Colonial Room, Harding's Restaurant.

Robert Speaker, baritone, working with Theodore Harrison, is singing with the male octette on the Silken String radio program of Sunday evenings.

Mae Doelling Schmidt is appearing in recital before the Tea Cup Club of Evanston on October 18.

Myron Guither, graduate of the conservatory public school music department, class of 1935, is teaching the brass and woodwind instruments at the College of Fine Arts, Plainview, Tex.

Chester Szypulski, student in the public school music department, has been engaged as director of music at the Holy Trinity High School.

RENÉ DEVRIES.

James Levey Appointed Leader of Hart House Quartet

James Levey, for twelve years leader of the London String Quartet, who more recently has been devoting his time to master classes, is returning to the concert field as first violin of the Hart House Quartet. Mr. Levey arrived from England October 1 on the SS. Volendam. He is spending a month rehearsing with his new colleagues, and will open a concert tour on November 4 in Montreal.

The Hart House String Quartet, founded in 1924 under the patronage of the Hon. Vincent Massey, first Canadian Minister to Washington, is an endowed organization. Its other three members are Harry Adaskin, second violin; Milton Blackstone, viola, and Boris Hambourg, violin-cello. James Levey replaces Geza de Kresz. The ensemble is under the management of Haensel and Jones, division of Columbia Concerts Corporation.

MAURICE MATTESON

taught at the summer session at the University of South Carolina, Columbus, S. C., and also at Clemson College. From there, Mr. Matteson, who is president of the Folklore Society of the United States, went collecting ballads in the Kentucky mountains and the Ozark Mountains. The Folk Singers, a chorus of which Mr. Matteson is conductor, are booked for a tour to cities of Florida

The quartet has an active season ahead. From November to the end of January the group will tour Canada from coast to coast, from Halifax in the East to Victoria in the West. During January and February it plays in Washington, Oregon, California, Arizona, and Texas. Major California concerts are in San Francisco, Los Angeles, and Pasadena. March finds the men in the East and during that month New York will hear the quartet at the Town Hall.

Born in England, James Levey studied the violin in London with Ferdinand Weist-Hill, a prize pupil of Ysaye. He first played in public at the age of fifteen and at twenty was a member of the Royal Philharmonic and Beecham Orchestras. Not long after he was appointed concertmaster of the Royal Albert Hall Orchestra under the direction of Sir Landon Ronald. Joining the London String Quartet as first violin, he made many tours of Great Britain and the Continent with that group, visited South America twice, and first came to the United States with them in 1920. During that period he participated in a series of Beethoven Festivals, in the course of which all the seventeen string quartets of Beethoven were given in the space of one week. The Beethoven Festivals were presented four times in London and Edinburgh, twice in New York, as well as in Berlin, Stockholm, Oslo, Glasgow, Leeds, Newcastle, Bournemouth, and Cambridge; also in Buenos Aires, Boston, Buffalo, and Washington, D. C. Since 1927 James Levey has made his home in New York.

Winslow Cheney to Give Cleveland Bach Recital

Winslow Cheney, organist, will appear in an all-Bach program at the Cleveland Museum, Cleveland, O., on October 16, the first special organ event of the museum's season. Under the leadership of Arthur W. Quimby, curator of musical arts, the museum has for some years been carrying on a campaign to interest citizens of Cleveland in fine organ music, especially in Bach. A special Rückpositiv organ, said to be the first in this country, has been installed in the museum. Bach series have been given there by Andre Marshal, Ramin, Germani and other prominent organists.

Mr. Cheney, known in America and Europe for his Bach programs, is head of the organ department at the David Mannes School of Music, New York. Prior to his Cleveland appearance, he will open his fall season with a Bach concert at Packer Institute, Brooklyn, N. Y. This past summer Mr. Cheney's engagements included a recital on the organ of the Mormon Tabernacle in Salt Lake City, Utah, before an audience of 5,000.

ESTABLISHED 1857
PEABODY CONSERVATORY
OTTO ORTMANN, Director
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country. Circulars Mailed.

MME. BERTHA SVEĆENSKI
TEACHER OF PIANO and KEYBOARD HARMONY
68 East 86th St., New York City RHinelander 4-6309
240 Palisade Ave., Englewood, N. J. Englewood 3-0186

By—CLARICE MACQUARRIE—TWO SONGS
America's versatile lyric writer
"ALOHA MARIMBA" with rumba dance arrangement
"My Basket of Memories"—waltz song
Manning Music Co., 1674 Broadway, New York, N. Y.

RECORDING
LATEST SCIENTIFIC METHOD INSURES HIGHEST FIDELITY PHONOGRAPH RECORDS
S. J. WHITE, 141 W. 72nd St., N. Y. C. SUs. 7-0207

Sidelights on the Career of Saint-Saëns

(*Continued from page 6*)

would have been a better name for the opera, as it was all about that artist. The role of Cellini was 'created' by Lassalle, of whom his comrades said that he would only be content with an opera in which he had all the singing to do and in which the other artists should stand about expressing their admiration. They also suggested that the opera be called Lassalle.

Opera Based on Cellini

"Ascanio was Benvenuto Cellini's apprentice, and in love with Colombe. We had some charming phrases to sing together, and Colombe had a most difficult unaccompanied air to deliver while seated on a balcony (as you see in the picture) at the back of the stage. Saint-Saëns was most enthusiastic over the way in which I acquitted myself, and there our acquaintance began. It was continued in London when he went there to be present at the performance of his Henry VIII. He came several times to lunch with me and we had very vivacious chats about music and the other arts.

"In Ascanio, our great and admired Plançon was François 1er. It was a superb creation. Plançon's likeness to the portraits of François was striking, and he was probably a more regal figure than the monarch himself had been. The Ascanio ballet was lovely, both as to music and choregraphy, the *première danseuse* being the incomparable Rosita Mauri.

"Ascanio shows how little one can judge of the effect that will be made upon the public until one is actually in contact with that mysterious element. The parts of the opera which were most successful with us—especially the music of the ballet—were the least so with the public. Ascanio is none the less a beautiful, melodious, and erudite work, well worthy of a renewal.

"After our London visits, I met Saint-Saëns only once more—when he went out to the San Francisco Exhibition in 1913 to conduct his own music. He was a charming person and I have always regretted having seen him so little. He taught me many of his songs during the winter of 1890-91, among them, a lovely one with flute accompaniment, Le Bonheur est chose legère, in which number I was often accompanied by Taffanel, the great flutist. Saint-Saëns," Madame Eames concluded, "had a most firm character. He had his principles and stuck to them."

None of Saint-Saëns' operas has had an easy career, and Ascanio, despite its inherent beauties and polished workmanship, has gone the way of most of them. The work, composed in Algeria, in 1887-1888, had considerable success, then disappeared from the repertoire. It was given for the first time at the Paris Opéra, March 21, 1890, and as usually happened on such occasions, the composer was not among those present. It was his avowed wish to witness a performance of this opera. His prayer was answered after thirty years of waiting, when on November 9, 1921, the Paris Opéra restored it. The only part of the opera to win general approval in 1921 was the ballet but it must be remembered that in 1890 the Paris Opéra could employ a cast comprising Lassalle, Plançon, and the surpassing Emma Eames. Thirty years later such was not the case.

In the Realm of Ideas

It was Saint-Saëns' firm conviction that musicians "should be allowed to choose the librettos and the form of their operas themselves, according to their temperament. So many young talents," he wrote, "come to naught in these times because instead of remaining true to their nature, they believe themselves obliged to obey a catch-word."

Those who knew Saint-Saëns were impressed by the depth and rightness of his ideas. That he whose "greatest merit is to have been a pioneer of progress and a champion of instrumental music at a moment when musical France stood in great need of the influence which he exerted so powerfully"; that he of whom it has been written, "No composer played so great a part in the formation and towards the recognition of the modern French school of symphony"; and that he who "was often denounced as an anarchist," gradually passed from the leadership of the progressive party to that of the conservative, is not to be regarded with blameful astonishment. The soul of conscientiousness itself, Saint-Saëns simply remained true to his own ideas—to himself. If as time went on, he became dissatisfied with the way in which French music comported itself, and pronounced himself upon it with increasing vehemency, his quarrel was never with a person or an opus, but with the mental forces which assailed the integrity of the ideas and ideals which he believed, promulgated, and endeavored to demonstrate in both his life purpose and his works.

"I take a stand against the 'reform' mania," he was wont to say (those who never had the privilege to hear Saint-Saëns talk in this wise, can refind him in his literary and musical writings), "and now it is my turn to be struck at. What of it? One is obliged to be of his epoch, and it is difficult entirely to escape the mental contagions of one's time.

Anent the New Generation

"New generations require that which is new. That is incontestable; but is that a valid reason for destroying the works of the past?" It seems as if Saint-Saëns had in mind the bulk of the composing youth of the 1920-1935 vintage when he said the foregoing and the following: "There is no recipe for making masterpieces and those who cry up such or such a system are quacks.

In 1911, waging war against the existence of an "atonal system," and flouting the "horrors of the day," the author of Samson et Dalila wrote, "Each one ought to make his own rules. Music is free, free with an unlimited, boundless liberty. There are no perfect chords, there are no dissonant chords, there are no incorrect harmonies; every aggregation of notes is legitimate, and that is called, will you believe it, the development of feeling!

"Nothing satisfies us. We replace our search for perfection with our pursuit of mere change, forgetting that every movement is not necessarily the road which leads to improvement." Is he prophetically visualizing our own disturbed period when he thunders, "The pursuit of originality is death to Art. One is original in spite of oneself, by virtue of one's nature; one cannot become original by act of will, by striving; that brings one only to oddness, incoherence, and madness." Can you imagine—naturally there is an occasional exception—our *avant-garde* publicity-mad composers, allowing nature to take her course and being original in spite of themselves?

His Artistic Credo

The very aim of art is perplexing, that is, to many so-called creative artists. *"C'est simple, tellement simple, mon cher enfant,"* Saint-Saëns said. "The aim of Art is Art, and nothing else."

"Art needs every kind of artist," he penned in his Ecole Buissonnière, "and no one need ever flatter himself that he alone embraces, or can embrace, Art in its entirety."

The *raison d'être* of much modern music is a question to every soul that has to hear it. Futile work is work which has no destination. "It must be remembered, before everything else," was Saint-Saëns' theory, "that an object ought to be essentially appropriate to its destination, and that in the light thereof, originality as such is a secondary consideration." That which fails to fulfill the requirements of its elements, can never be artistic.

Another charge repeatedly brought against *les jeunes* is that of insincerity. "You cannot choose your native environment or the society to which you belong," assures the composer of the Organ Symphony, "but it is possible always to be sincere. . . . Each one should speak the language of his time, and naturally, some will speak it better than others. A decadent epoch is exactly that, an epoch in which the makers of art do not speak the language of their time, though even decadent epochs have their masterpieces just as great epochs have their mediocre works and every work of decadence is not necessarily an inferior production." Critics and public, hasty to condemn, would do well to take this thought to heart.

Upheld Laws of Art

Saint-Saëns considered music "an art that has its laws, its grammar, its syntax, things to which not much attention is paid in a world in which the chief objective is to arouse impressions, to create backgrounds and atmospheres." Conviction is not the most precious thing there is in art. Infinitely more important is "artistic probity." Our young musicians believe themselves very pure "because they repudiate certain effective means; they do not perceive that they are only abandoning means which have ceased to please, to fasten on others more in vogue. What matters it if these latter demand a greater effort or more talent? Affecting austerity is still affectation, and where there is affectation there is no art, but only artifice. The attempt is often made to enhance a work of art by declaring that it is 'intended'; masterpieces, alas, are not intended, but are involuntary!"

To those fearsome lest their masterpieces be not recognized by a careless world, Saint-Saëns offers this consolation, "Aided by time, beautiful works always triumph but great musicians sometimes fail in the attempt."

Many modern composers (it has been said) are given to imitating their colleagues, past, present, and future, to writing *à la manière de*. . . . A sorry procedure, for, as Saint-Saëns puts it, "in imitating a model, it is always by its defects that the imitator resembles that model and never by its qualities, which are inimitable."

If years ago the creator of Henry VIII could write, "Listening to music, which was formerly the most delicious of recreations, is tending to become the most laborious of occupations," what would he put down in 1935? Or is it always the same, and is Art what Saint-Saëns calls it—"a mystery," an enigma of all generations, times, and places? In any case, he never deemed music "an instrument of physical pleasure," but "one of the purest products of the human mind."

What have not our contemporary practitioners of the composing art told the world about musical instruments, what they do with them, and what their predecessors ought to have done with them? Most thinkers—and who, in these times, is not one?—will agree with Saint-Saëns that instruments of themselves are nothing. They exist only by virtue of the usage that is made of them. A numerous class of citizens is looking forward to the day when contemporary composers shall stop treating the human voice as if it were an instrument, and write for it as if it were a —voice.

To prove that an artist can renew himself, that he does not have to dwindle out,

(*Continued on page 32*)

Mme. Holtzman Reopens New York Studio

Florence Lee Holtzman has returned to New York from a summer spent at her camp on Upper Chateaugay in the Adirondack Mountains. For many years Mme. Holtzman has divided her time between summer teaching at the camp, her New York studio, and trips to France and Italy.

FLORENCE LEE HOLTZMAN

When interviewed recently at her new studio on East Sixty-fourth street, New York, Mme. Holtzman was actively preparing for her season's work in training artists for opera, concert and radio. She was enthusiastic in commenting on the progress which has been made musically at her summer home in Merrill, N. Y., a place which she feels will become a music center for that section of the country.

"Every Sunday," said Mme. Holtzman, "from miles around people came to hear a symphony orchestra made up of musicians from eight to sixteen years of age. This summer a number of my pupils appeared as soloists with the orchestra."

Alice Mock, soprano, a Holtzman artist-pupil, was at the camp this summer. She did some teaching and appeared in concert, among her appearances being two engagements at the Stadium in New York.

Mme. Holtzman's plans for the fall and winter season include a series of pupils' recitals at her New York studio. G. N.

Sir Hamilton Harty Coming in January

Sir Hamilton Harty, conductor of the London Symphony Orchestra, will be "guest" conductor with the Chicago and Rochester Symphony orchestras during January and February. He will arrive in this country about January 10.

ETHEL MACKEY
Soprano

MARY EMERSON
Pianist

RECITALS OF SONG AND PIANO

Accredited Teachers

Voice—Technique as taught by Edmund J. Myer, New York.
Interpretation—Plunket Greene, London; Claire Croiza, Paris; Elena Gerhardt, Leipzig.
Piano—Exponent of the Methods of Tobias Matthay, London, and Member of American Matthay Association.

38 East 85th Street, New York City Telephone BUtterfield 8-7993

Reserved for

EMBREE ARTISTS' MGT.

1819 Broadway (Columbus Circle)

New York, N. Y.

The Career of Saint-Saëns

(*Continued from page* 31)

Saint-Saëns held up such examples as Gluck, Beethoven, Rossini and Verdi. "But," he cautions, "an artist can not turn himself inside out like a glove, and adore that which he has destroyed, without making himself a spectacle of the saddest recantation." Specimens of such recantation are within recent memory.

But Saint-Saëns never quite believed that the modern composer was entirely to blame. There is also the public, "which wants to judge everything," and whose tastes are "sometimes exceedingly bizarre, especially in music. Time was when people required that music keep them awake; today they want music to put them to sleep. What will they require tomorrow?"

Young composers were always asking Saint-Saëns to inspect their manuscripts. The practise became an abuse, and late in life he wrote to a young musician who had annoyed him too much with requests of the sort, "When I was young, I composed music just as bad as yours, but the idea of obliging an old man like myself to bear the consequences of it, never entered my head." He never missed an opportunity to teach one younger than he that feárlessness before the problem of self-expression is the vital part of the battle.

Intimate Inklings

Saint-Saëns "anecdotes" are legion. His career—and he commenced very young—opened with one. He was only a boy, the story runs, when his mother invited people to hear some music he had just composed. Among those present was the leading Parisian music critic of the moment, a powerful, greatly-to-be-feared potentate.

After the young composer had left the piano, the mighty journalist advised Madame Saint-Saëns to turn her son's talents in another direction, "for he can never succeed as a musician."

"*Trés bien, Monsieur,*" was the prompt maternal rejoinder, "if my son does not succeed as a musician, I shall have him become a—music critic!"

The boy's vast erudition early won him the sobriquet, "Doctor Saint-Saëns." The austerity of the title, however, was not always deserved, for he not only loved fun but on occasion could also be what Americans would call a cut-up.

Félia Litvinne tells how Robert de Lubez, giving a luncheon in honor of Saint-Saëns, seated him at table between two ravishingly lovely women. As the luncheon progressed, the composer became more and more restless and fidgety. Suddenly he jumped to his feet and asked the host for another place. There was consternation. De Lubez, quite upset, wanted an explanation. "That is easy," said Saint-Saëns, blinking as exaggeratedly as he could, "I had the sun in my eyes!"

It happened that, at one of those formal soirées, the composer accompanied two oh-so-very aristocratic ladies in a duet. Unfortunately, these *dames du monde* were not on good terms with the *tempo*. Each one wandered where she would. Finally, unable to stand it any longer, Saint-Saëns stopped short and asked, "Excuse me, *Mesdames*, but will you please tell me which one of you I am supposed to follow?"

"When I asked him if the story were true," Litvinne reports, "the master answered with an assumed air of simplicity, 'I was only six years old at the time.'"

Litvinne also tells what happened one evening when intimate friends had invited the composer to dine. He was so late that the dinner could no longer be retarded. The function was well under way when Saint-Saëns appeared. Before coming into the dining room, he asked the maid for her lace cap and a broom. Putting the one on his head and straddling the other, he opened the dining room door and started to gallop around the table, screaming at the top of his voice the *"Ho-yo-to-ho! Ho-yo-to-ho!"* calls from Walküre. Frightened out of their wits the guests tried to escape. Seeing which, Saint-Saëns put a sudden stop to his charging, approached the hostess, and discovered—that he had gotten into the wrong flat.

To my friend, the great pianist Moriz Rosenthal, I am indebted for an interesting paper on his meetings with Saint-Saëns. Among other things, Rosenthal tells how he went over to Monte Carlo from Nice (where he was then sojourning) to hear the composer play his piano-symphonic poem Africa and the Beethoven E flat concerto.

Among the Interviewers

"I met him at lunch at the Café de Paris and found him 'defending' himself against an army of newspaper interviewers who seemed to impress him like Anopheles mosquitoes. Just as he reached his dessert, a new interviewer from Le Matin (Paris) joined the party of newsmen and began to bear down on the composer in relentless fashion. The master improvised a little speech which struck me rather queerly. 'Say to your readers,' he told the unfortunate reporter, 'that when Camille Saint-Saëns was young, elegant and gay, he played the piano extremely badly. With the years, this quality has developed to the maximum limit, and today he is one of the worst pianists before the public.' The interviewers sat dumfounded, petrified, scandalized, and I still congratulate myself for having saved the situation by giving way to boisterous laughter, which of course immediately spread its contagion to the entire table.

"Two hours later the concert began. Saint-Saëns played Africa with fabulous ease, then the Emperor Concerto,—which he performed with the utmost disregard for the orchestra and conductor (Jehin), who developed colossal skill in following the fanciful master in all his capricious détours. Like Louis XIV, Saint-Saëns seemed to feel: *'L'état c'est moi,'* while Jehin seemed to have no other ambition than to follow Saint-Saëns-Don-Quixote as his most faithful Jehin-Sancho-Panza," Rosenthal concludes.

Though I have not taken the trouble to verify it, reports have it that among the relics which a friend of the composer donated to the Paris Opera Library, there is "a little frame, enclosing the tip of Camille Saint-Saëns' mustache." Nor have I ever looked up the opera usher who proudly proclaimed to her associates that she has an autograph "which the master wrote with his own hand."

More Anecdotes

After much strategy, an "important" society woman finally induced Saint-Saëns to hear her sing. "Oh, master," she minced, "I am so frightened." "Not nearly so much as I," was his acid reply.

Saint-Saëns was in London attending Covent Garden's preparations for his opera Hélène. One night, having nothing to do, he and some friends amused themselves going the rounds of the *boites de nuit*. Entering a dingy cabaret, the composer, seeing there was no pianist at the piano, sat down and began to play. His success was immediate and he spent the greater part of the night doing solos and accompanying the singers in their numbers. Festivities over, the proprietor offered Saint-Saëns an engagement for the rest of the season. Salary: six francs and twenty-five centimes and two beers a night. He thanked the man profoundly. "But, alas, I can not accept. You see, in Paris, they pay me ten francs a day and throw in my board."

D'Indy, dining in an aristocratic mansion in the Boulevard St. Germain, was asked by the hostess what he thought of Saint-Saëns' music.

"I do not like it," d'Indy replied, "it has neither depth, style, nor feeling."

Some time later Saint-Saëns dined at the same table and the hostess asked him what he might think about d'Indy. Opening wide his eyes, he looked around, and said, "Why, madame, d'Indy is the Johann Sebastian Bach of France!"

"You are perhaps not aware, *maître*," offered the astonished hostess, "that d'Indy does not entertain the high opinion of your music that you do of his."

"Oh, you know, madame," Saint-Saëns explained, "composers always say the exact opposite of what they mean."

During a six weeks' stay at Dieppe, he took a daily walk with the same friend. Curious to know why Saint-Saëns carried a toothbrush in his waistcoat pocket, the composer's companion finally summoned enough courage to ask him.

"It is this way," the composer elucidated; "my door-lock works very hard. My key will not turn in it, so I use a toothbrush."

An orchestra conductor—this and the two preceding stories were told to me by Alberto Bachman—had programmed Saint-Saëns' second symphony. Desirous of respecting the author's wishes in the matter, the conductor wrote to him "in the hope that he would be so good as to give him the exact tempo of the third movement."

To which he received the following reply:

"Dear Friend,

"The exact tempo of the movement about which you write me, is 1-2, 1-2.

"Cordially yours,

Saint-Saëns."

New Compositions by Edward Harris To Be Published

Four new compositions by Edward Harris, New York accompanist-coach have been scheduled for early fall release.

One prominent publisher will shortly release two items: You Are My Dream, a new ballad which will be featured by Paul Althouse on his recitals during the coming year, and The Gallant Music Box, a composition for two pianos. The same firm plans to bring out later in the season several new male choruses by Mr. Harris, and another ballad.

(*Photo by Dr. Alexander Arkatov*)
EDWARD HARRIS

Another publishing house plans to issue for early fall publication It Was a Lover and His Lass, a Shakespeare song which has been sung by Ethyl Hayden in her New York recitals, and Vanished Summer, a setting of an Edna St. Vincent Millay poem.

Mr. Harris has remained in New York during the summer, working on new compositions and coaching singers for their programs during the forthcoming season. Among the artists who have been working with him are Ethyl Hayden, soprano; Ruby Mercer, soprano, who has completed an engagement with the St. Louis Opera Company as prima-donna in The Chocolate Soldier, The Vagabond King and The Desert Song; Stuart Churchhill, featured tenor on the Fred Waring Radio Hour; and Reed Kennedy, baritone who appeared on the radio last year in programs with the late Will Rogers.

Aida Sung at Brooklyn Academy

Brooklyn, N. Y.—Verdi's Aida was presented recently at the Brooklyn Academy of Music by Alfredo Salmaggi. In the title rôle was Anna Leskaya; with Bruna Castagna as Amneris; Pasquale Ferrara as Radames; Rocco Pandiscio, Amonasro; Nino Ruissi, Ramfis; and Albert Babenko, the King. The audience was of near-capacity proportions. A performance of musical worth was heard. Miss Leskaya was dramatically appealing and vocally impressive as Aida. The Amneris of Miss Castagna was dignified and effective, and Mr. Ferrara sang and acted well as the ill-fated Egyptian warrior. The rest of the cast maintained the excellent standard of the production. S.

GRACE HILSBERG
PIANIST
Member faculty Juilliard School of Music
PRIVATE STUDIO:
22 West 85th Street, New York ENdicott 2-6867
Mgt. George Leyden Colledge, Rockefeller Plaza, New York

LOUIS BAILLY
CURTIS INSTITUTE
(In charge of Viola and Chamber Music Depts.)
in NEW YORK CITY Weekly
Information: 1412 Steinway Hall, New York City

OLGA AVERINO
RUSSIAN SOPRANO
Exclusive Management
ANNIE FRIEDBERG
Fisk Bldg. New York

CARMELA PONSELLE
LEADING MEZZO-SOPRANO METROPOLITAN OPERA CO.
Exclusive Mgt.: William Miller, Chas. Morrison Agcy., Pk. Central Hotel, N.Y.C. CI. 7-8000
OPERA—CONCERT—RADIO

LILLIAN GUSTAFSON
SOPRANO
1450 Broadway
New York City
(34th Floor)

PIATIGORSKY
SEVENTH AMERICAN TOUR
Three Months, Beginning Jan., 1936
CONCERT MGT. ARTHUR JUDSON, INC.
Division: Columbia Concerts Corporation of Columbia Broadcasting System
113 WEST 57th Street : : New York, N. Y.
"THE PADEREWSKI OF THE 'CELLO"
—London Daily Telegraph

MABEL M. PARKER
VOICE
PHILADELPHIA STUDIOS:
1714 CHESTNUT STREET, PRESSER BLDG. 1016 NO. 63RD STREET, OVERBROOK
What brings success in the Art of Singing? Voice, vision, understanding, perseverance. In presenting the principles of this vitally important study I would like to show you the way out of hampering limitations so that the voice will evidence freedom, ease and beauty, in genuine expression. Understanding brings mastery.
Write for appointment or phone Greenwood 5334

MILSTEIN
"MILSTEIN'S MAGIC WITH VIOLIN INVOKES UNPRECEDENTED OVATION"— Eugene Stinson in Chicago Daily News
SEVENTH AMERICAN TOUR
Three Months, from Jan. 5, 1936
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division: Columbia Concerts Corporation of Columbia Broadcasting System
113 West 57th Street New York

Music Notes From Coast to Coast

ANN ARBOR, MICH.—The summer session of the University School of Music has been an unusually successful and interesting one for faculty and students alike as reported by Charles A. Sink, president. As attention is now given to the regular winter work, it appears that there will be few changes in the faculty. Stanley Fletcher, who won the Neal Kinley fellowship awarded by the University of Illinois, will have a leave of absence to do advanced work with Guy Maier in New York City, and W. D. Revelli will take the place of Nicholas Falcone as teacher of wind instruments and conductor of the University Band.

A recent announcement of much interest is that the Philadelphia Orchestra (Leopold Stokowski, conductor) has been secured for the entire May Festival next spring.

A. McL. T.

BINGHAMTON, N. Y.—The U. S. Marine Band opened the fall concert season in an inspiring manner. They appeared both afternoon and evening in the State Armory, September 23.

The afternoon concert was especially arranged for children, and well attended by them. Their appreciation was demonstrated at each number. Later in the afternoon the band went to Endicott and played on the lawn for the children in Bradford-Lord Memorial hospital. The Armory was filled in the evening with music lovers who were most enthusiastic.

A program of great variety was given at each performance. Captain Taylor Branson, directing, was forceful and artistic. The soloists were Winfred Kempt, cornetist, and Kenneth Douse, who played the saxophone. They responded to many encores.

The Manhattan Opera Company will appear on November 1 and 2 at the Binghamton Theatre. Aida and Carmen will be given.

Ida Lowell Noyes, a pupil in Syracuse University, was well liked for her piano playing at Chautauqua this summer. Miss Noyes was a guest there for several weeks.

Weeks & Dickinson, the music store there, have a school of music in connection with their store. They offer a course of free lessons under some of the best local teachers.

I. S.

DES MOINES, IA.—The first of a series of winter concerts under the sponsorship of the Des Moines Civic Music Association will be given at Hoyt Sherman auditorium on the evening of October 21, at which Kirsten Flagstad, Norwegian soprano, will appear. The second concert will feature Ignaz Friedman, Polish composer-pianist on November 22 also at Hoyt Sherman Place.

On January 1 the Monte Carlo Ballet Russe will be presented at the Shrine auditorium, with its own symphony orchestra. The fifty-five dancers will include Leonide Massine, Alexandra Danilova, Tatiana Riabouchinska, David Lichine, Irina Barnova, Tamara Toumanova and Yurek Shabelevsky.

The St. Louis Symphony Orchestra will conclude the series on the afternoon of February 23 at the Shrine auditorium.

Among the committee are Mrs. Arthur Neumann, chairman; Mrs. Genevieve Wheat Baal, Mrs. John Wooden and C. A. Crosser, Dr. Julius Weingart and Dean Herbert Gould. Albert Robertson is president of the association.

On October 4 the Fortnightly Musical club held the first meeting of the season in charge of Mrs. Frank Callander, assisted by Mesdames Stewart Witmer, Helen Van Tuyl and Russell J. Pratt.

M. P. H.

OKLAHOMA CITY, OKLA.—In a few weeks Oklahoma City will be in the midst of a musical season superior to any heretofore presented. The Artists' Series, an annual subscription series under the management of Mrs. Frances Potter Hauser, is starting its third season on October 30 with La Argentina, Spanish dancer, making her first appearance here. Grace Moore, Lawrence Tibbett, Albert Spalding, and Dalies Frantz complete the series, appearing at intervals during the winter. Each year the subscription have increased, and from the present outlook the S. R. O. sign will be in evidence.

In addition to these, Pietro Yon will give an organ recital on the big organ in the Shrine Auditorium. Much interest is being manifested in the appearance of this famous artist.

Particularly interesting is the concert to be given by the St. Louis Symphony Orchestra next March. Mrs. Hauser is being congratulated on her choice of attractions for the season.

Grete Stueckgold will open the Ladies' Music Club season on October 16, when the annual tea is given at the Country Club.

Several private teachers in Oklahoma City have combined in one school under the name of The Shrine Studios, and had their formal opening in the Shrine Temple recently. Heads of the different departments are: J. Gerald Mraz, violin; Fay Trumbull, piano, and Fronie Asher, dancing. Other departments will be added during the winter.

F. P. H.

BERTA GERSTER-GARDINI'S school of singing re-opened on October 1. Among the new features this season will be regular radio operatic presentations, beginning the middle of November.

Dr. Frederick Schlieder Returns

Dr. Frederick William Schlieder, originator of creative music education through improvisation, has returned to New York following a summer of lecturing, playing and teaching. Dr. Schlieder's coast-to-coast itinerary brought him in touch with musicians from all parts of the country, and he reports an increasing interest and activity in the creative approach to music.

Intensive courses were given in Denver, Col., Oakland, Cal., and at Mt. St. Joseph's College, Chestnut Hill, Pa. Both beginning and advanced classes were held in harmony, counterpoint, composition and repertoire interpretation, all based on the principle that musical artistry depends upon the development of harmony and rhythm from within the individual.

While on the West Coast, Dr. Schlieder was presented in ten public lecture-recitals. Among these were appearances before The American Guild of Organists in San Francisco, The Rocky Mountain Association of Organists in Denver, The Berkeley Piano Club of Berkeley, Cal., Mills College Music Department in Oakland, Cal., and The Chapel of the Chimes in Piedmont, Cal.

In August, Dr. Schlieder's work was featured at a conference held at The Camp Farthest Out on the Isles of Shoals, New Hampshire, conducted by Glenn Clark, author and leader of religious education. Here emphasis was laid on the fact that musical feeling springs from melodic movement, and the members of the conference were shown how to develop that feeling by creative expression.

Beginning in October, Dr. Schlieder will resume his teaching of improvisation for organists at Union Theological Seminary, New York, as well as his activities as head of the department of theory and composition at the Philadelphia Conservatory of Music. He will also continue his private teaching at his studio in New York.

Lola Monti-Gorsey to Give New York Recital

Lola Monti-Gorsey, Russo-Italian soprano, who has appeared in opera in New York, will give her New York début recital in the Town Hall, October 9. She has chosen two Old French troubadour airs, one from a collection of the twelfth century, the other dated 200 years later. The first has been harmonized by Dennis Arundell, the other by Deems Taylor. Two songs by Arnold Schönberg, one each by Ravel and Debussy, some Italian folk songs and To a Young Gentleman, from Confucius' National Odes of China, and set to music by John Alden Carpenter, also are on this program. Berthe Vandenberg will be the accompanist.

GRACE MOORE
Exclusive Management: METROPOLITAN MUSICAL BUREAU, INC. 113 West 57th St. New York
Brunswick Records

Hilda BURKE
Leading Soprano METROPOLITAN OPERA CO.
Opera-Radio-Concert-Movies

MARIA MÜLLER
Metropolitan Opera Ass'n
THE ELISABETH, EVA, SIEGLINDE, OF BAYREUTH. SALZBURG FESTIVAL

COLETTE D'ARVILLE
SOPRANO
OPERA COMIQUE, PARIS
OPERA—CONCERTS—RADIO
Excl. Management: Annie Friedberg Fisk Bldg. New York, N. Y.

BARBARA BLATHERWICK
RECITAL—COLORATURA SOPRANO—OPERA
PUPILS ACCEPTED
The Italian Bel Canto founded on the principles of Manuel Garcia.
43 Fifth Avenue, New York Tel. GRamercy 5-6392

NORENA
METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE 30 Rockefeller Plaza, New York

MARIE POWERS
AMERICAN CONTRALTO
Singing in Opera in Europe

ROSA PONSELLE
Exclusive Management LIBBIE MILLER 113 West 57th St. New York City
Victor Records

FREDERICK JAGEL
TENOR—METROPOLITAN OPERA COMPANY
Concert Management Arthur Judson 113 W. 57th St., New York

ALBERT COATES
CONDUCTOR
1935-36 Season includes: London, Vienna, Stockholm, Leningrad, Moscow, Copenhagen, Oslo, Budapest, Milan, Florence and Rome.
London address: 9, Bedford Row, W. C. 1

ISADORE L. BUCHHALTER
PIANO TEACHER
Fine Arts Building Chicago, Ill.

WALTER LOUDON GREENLEES
SCOTTISH BARITONE
"A distinguished singer with musical intelligence"
IN AMERICA SEASON 1935-36
Management: ANNIE FRIEDBERG, Fisk Building, New York

ROY JARMAN
Tenor
Management: International Concerts Corporation, Fisk Bldg., 250 West 57th St., New York, N. Y.

The World's Greatest Musical Weekly

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St. New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.50 Foreign, $4.50

EUROPEAN

LOUIS BACHNER
VOICE—Teacher of
Sigrid Onegin, Heinrich Schlusnus, Ria Ginster
Pariserstr. 39 Berlin, Germany

MME. N. de CHESSIN
COMPLETE VOCAL TRAINING
Voices Restored—All Vocal Faults Corrected
Special Finishing Courses for Artists
4 rue Brochant, Paris, France

EUGENE TAIZLINE
PIANIST
Mgt. O. T. E., 16 rue de Gramont, Paris

CARMEN STUDER
(Mrs. Felix Weingartner)
CONDUCTOR—IN EUROPE 1934-1935
Address: 186 St. Albanring, Basel, Switzerland

JOSE FIGUEROA
CONCERT VIOLINIST
Member of Faculty Ecole Normale
114 Bis Boulevard Malesherbes, Paris 17e, France

MARCEL **GRANDJANY**
HARPIST
37, Ave. de Chatillon, Paris, France

GEORGE KAZAMEK
AMERICAN VIOLINIST
Now in Europe Concerts—Recitals—Radio
"Beautiful tone, superior technic, and soulful interpretation."—Sevcik.

MARGUERITE
ROESGEN-CHAMPION
Harpsichordist and Composer
Concerts and Recitals Artist pupils accepted
170 Bd. Haussmann, PARIS FRANCE

JAN HAMBOURG
VIOLINIST—MASTER CLASSES
Editor of Bach Sonatas and Partitas (Oxford University Press)
24, rue de Verneuil, Paris, France Phone: Littre 54.82

PASQUIER STRING TRIO
(JEAN-ETIENNE-PIERRE)
Classical—Romantic—Modern Repertory
Mgt.: Dandelot, 83, rue d'Amsterdam, Paris

ANATOLE KITAIN
RUSSIAN PIANIST
Management: Hurok Musical Bureau, Inc.

EISENBERG
VIOLONCELLIST
Europe 1934-1935
Management: Kiesgen, 252 Fbg. St. Honore, Paris, France

AUBREY PANKEY
NEGRO BARITONE
Mgt.: Organisation Artistique Internationale, 45, rue La Boetie, Paris, France

ALFRED LYON
INTERNATIONAL CONCERT IMPRESARIO AND MANAGER 40, rue du Colisee, Paris, France
Phone: Balzac 46.03

LEON GOOSSENS
SOLO OBOIST
World's End Studio, Davis Place, London S.W. 10, England

IVOR NEWTON
Accompanist and Coach—Associated as Accompanist with Gerhardt, Elisabeth Schumann, Giesewska, Ruffo, D'Alvarez, Nicon Vallin Chaliapin, Richard Crooks, John Charles Thomas, Melchior, Scherr, Casals, Piatigorsky, Morini, Garbousova. Studio: 93 Cornwall Gardens, London, S. W. 7, Eng.

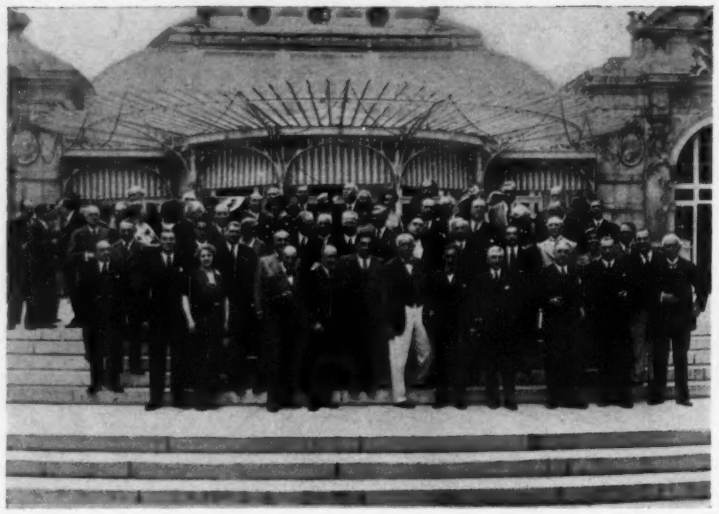
PAUL A. PISK, Ph.D. Mus.D.
Composer, Teacher of Composition, Musical Theory and Analysis
Coach-Accompanist for Singers and Instrumentalists
Schleifmuehlgasse 19, Vienna IV

ORLANDO
BARERA
ITALIAN VIOLINIST
In Europe 1934-35
Address all communications to ALFRED LYON, 40 rue du Colisée, Paris

MARIO
FACCHINETTI
COMPOSER—CONDUCTOR
in U. S. S. R. 1934-1935
Permanent address: c/o Bernard,
14, rue La Grange Bateliere, Paris, France

Composers of Many Nations Meet in Vichy

(*Continued from page 5*)



A GROUP AT THE VICHY CONFERENCE

of the Permanent Council for the International Co-operation of Composers, September 2 to 9, 1935. The man with the white trousers is Richard Strauss, founder and president of the Council. To the left of Dr. Strauss are Carol Berard, general secretary of the Composers' Union and French delegate to the Permanent Council; René Chauvet, director of the Bordeaux Opera and the Vichy Casino; and Albert Roussel, vice-president of the Council. To the right of Dr. Strauss are M. Huisman, general director of Fine-Arts; M. Baugnies, president of the Compagnie Fermiere de Vichy; second from right is Irving Schwerké, general European representative of the Musical Courier; at the end of the front row is Emil von Reznicek, veteran German composer. Immediately behind Dr. Strauss is Darius Milhaud, to the right of whom are Emil Hullerbroeck, Belgian composer; Franco Capuana, of San Carlo, Naples, conducting special Italian performances at Vichy; Alfred Bachelet, French composer and member of the French Institute; and Paul Le Flem, French composer-critic. Second to the left of Milhaud is Kurt Atterberg, Swedish composer-conductor and general secretary of the Council; and next to him Peder Gram, Danish composer. (Photo by Mougins.)

which played literally morning, noon and night and with a spontaneity and perfection of ensemble that were admirable. Works of over sixty composers were heard during the festival.

Symphonic Concerts

Conducted by Louis Fourestier, the orchestra gave seven afternoon concerts in the Casino Park, interpreting opuses by Aubert, Büsser, Bruneau, Chabrier, Chausson, Charpentier, André Bloch, Delvincourt, Duparc, Roger-Ducasse, Debussy, Enesco, Ferroud, Franck, Golestan, Huë, Honegger, Inghelbrecht, Grovlez, Jongen, Lalo, Magnard, Pierné, Prokofieff, Ravel Reisserova, Rabaud, Ropartz, Rivier, Smetana, Samazeuilh, Stravinsky and Turina.

Three evenings were devoted to gala symphony concerts, two of them in the Casino Theatre, one on the enchanting moonlit veranda. The list of the latter comprised Sinfonietta (Goossens), Songes (Milhaud), Orchestique for voice and orchestra (Fourestier), and Tragedy of Salomé (Schmitt). Suzanne Balguerie was the vocalist, Cooper, Milhaud and Fourestier the conductors.

The first concert in the theatre included Suite Adriatique (Lualdi), three dances (von Reznicek), prologue for a Shakespeare Drama (Gram) and Don Juan (Strauss). The composers conducted, and with eminent success. Strauss won ovations, and when he gave an electrifying reading of Dukas' Apprenti-Sorcier, people's enthusiasm knew no bounds. Strauss also made a stir when at the closing concert he played—as they had never before been heard—his Till Eulenspiegel and the famed dances from Salome. Another fine performance on the same evening was Kurt Atterberg's eloquent presentation of the overture to his opera Herwart. Wallenstein's Camp (d'Indy), andante for strings (Suk), symphony (Malipiero), Night Effects (Lazzari) and La Péri (Dukas), read by Fourestier, completed the feast.

Chamber Music

Two enjoyable chamber music seances were bestowed upon the festivalites. At the first, works by Binet, Dohnanyi, Labroca, Marco Frank, Bax, Jarnach, Rosenberg, Beck, and Leifs; at the second, by de Sutter, Meulemans, Castelnuovo-Tedesco, Verheyden, Mortelmans and Dobronic were appreciated. The Reynal-Brun-Amalou-Benedetti Quartet, Mlle. Bovy (harpist), Jean Lefevre (violist), Roger Debrienne (pianist), Mmes. Ritter-Ciampi and Leone Mortini (vocalists) were the interpreters.

Theatricals Melodious

The most imposing aspect of the festival was undoubtedly the exhibition of opera and ballet. As a matter of fact, the festival opened with an opera: La Forza del Destino (Verdi), much too long for actual degustation, sung very *à l'Italienne* by Mmes. Cigna, Capuana, MM. Battaglia, Formichi, Baronti and others, and conducted magnificently by Franco Capuana, of the Naples San Carlo.

This was followed by Masques et Bergamasques, vocal and choregraphic divertisement by Fauré, conducted by Paul Bastide; Ravel's La Valse, choregraphic poem, conducted by Cooper; Quand la Cloche Sonnera, by Bachelet, Suzanne Balguerie heading the cast, the composer directing; and La Péri, *poème dansé*, by Dukas, Mlle. Lorcia and Serge Peretti terpsichorically enacting the fragile scenario, Louis Fourestier at the helm.

Then came Jacques Ibert's Angelique, with Mme. Gondy, MM. Vieuille, Tubiana and Marvini, Ibert leading; Samson et Dalila, by Saint-Saëns, with Mme. Frozier and Georges Thill in the title parts, Paul Bastide on the podium; Gwendoline, by Chabrier, interpreted by Mme. Nespoulous, MM. St. Cricq, Beckman's, and conductor Bastide; La Vida Breve, by de Falla, with Mme. Pape, MM. Calbet and Dutoit, Mme. Baldi, premiere danseuse, and Bastide; Prélude à l'Apres-midi d'un faune (Debussy), Czardas (Brahms) and Gyrations (Pierné) danced by Serge Lifar. All of which were crowned by a memorable presentation of Salome, by Strauss.

Conductor and Soprano Triumph

Certainly the presence of Louis Richard (Jokanaan), Lapelletrie (Herode), Abby Richardson (Herodias) and Jean Calbert (Naraboth) gave one nothing to cherish in memory, but Richard Strauss and Lily Djanel (Salome) did. This was not the first time the compiler of these notes had heard Strauss conduct his great musical essay on pathological perversity, but it was the first time he heard him do it with such relentless power, in other words, so loudly. Every note was "climax." The way the orchestra followed the master in his dynamic rather than poetical disclosure of the score was superb. Under the treatment, all of Strauss' extremes seemed suddenly to be glaringly revealed; that which is platitudinous shouted its own deficiencies, that which is Strauss the genius soared to breath-taking heights. The listener was drenched, overwhelmed in a flood of gorgeous orchestral color. The final climax was staggering, and when folks "came to," they gave the magnetic composer-conductor a reception that echoed (since the performance was broadcast) around the globe.

Next in line for applause was soprano Lily Djanel, of the Paris Opéra. Her Salome was an intense impersonation, to say the least. Strauss later proclaimed himself perfectly satisfied, and he ought to know. It was a vision, to see the way Djanel played up to her incestuous pa. Young and endowed with looks, a clear, carrying voice, and a torrid temperament, she revealed herself an unusual artist and Salome a thoroughly dreadful girl. The dance, which not so many years ago was considered too lascivious for the chaste binoculars of such a theatre as the Metropolitan, was a whirlwind. It made not a few of the onlookers uneasy—a feeling which was considerably augmented later when, like an awful spider, Salome crawled and twisted around the mouth of the well while the job of decapitation was being enacted in the horrible depths below; and from the moment the gruesome charger was delivered into the maiden's hands, the exhibition of hysteria became almost unbearable. In this always sensational scene, Djanel missed nary a trick; and when the audience finally stopped shivering, it showered her with vociferous salvos.

Finale

And that seems to be about all, except to pause to regret that the works heard cannot here be reviewed in detail and their composers introduced or re-introduced to a world of readers in a more personal way. Another paper could easily be provided by musings on the great diversity of compositions performed at the Vichy festival, musings well-inspired when it is recalled that the festival, which had enviable box-office as well as artistic success, did not play or depend upon so much as a single note of classical music or the music dramas of Wagner. More than anything else, perhaps, the Vichy festival proved—and how conclusively—that the contemporary musical art which so many drearily decry and condemn, is alive, vital, and in robust health. No epoch has ever been so good that it produced no bad works, or so bad it produced no good ones. Vichy gave contemporary musical art a chance the like of which it has not often been given. That it made good is already historical. The audiences that heard the festival also deserve a pat on the shoulder, for if the music made good, so did they.

Alban Perring, Grand Prize (A.A.P.V.C.)
Ginette Neveu, Grand Prize, Warsaw, 1935
Janine Andrade, Denise Soriano, and Lola Bobesco
Are Master Pupils of the
JULES **BOUCHERIT** MARCEL **CHAILLEY**
VIOLIN SCHOOL
8, rue des Marronniers Paris Phone: Auteuil 48.80
18, rue Guersant Paris Phone: Etoile 15.69

KILENYI
PIANIST
13, Boul. Jourdan, Paris, France

The Hon.
WILLIAM BROWNLOW
IRISH BARITONE
c/o Musical Courier, 25 Haymarket, London S.W.1

SYLENKA
SPANISH DANCES
EUROPE 1934-1935
PUPILS ACCEPTED
35, rue de Dantzig, Paris XV, France

LOUTA NOUNEBERG
PIANO SCHOOL
Teaching verified by the analysis of films reproducing the playing of great virtuosos, enregistered exclusively for Madame Nouneberg.
Classes and Private Lessons for Beginners, Teachers, and Artists
Maximum of Progress in Minimum of Time
Address inquiries to: 6, Square Perronet, Paris-Neuilly-sur-Seine (France) Phone: Maillot 52.38

CONCHITA
SUPERVIA
ROYAL OPERA HOUSE
COVENT GARDEN
Management: NBC ARTISTS SERVICE

IRVING SCHWERKE
Teaches Music and Gives Advice to Students and Professionals
at
6, Square Leon Guillet (rue de Dantzig)
Paris XV. Phone: Vaugirard 60.34

CONSERVATORIES and SCHOOLS

New York University

Combining fundamental training in the various branches of music with a program of general college studies, a new four-year curriculum leading to the A. B. degree is to be introduced this fall by Washington Square College, New York University, according to an announcement by Dean Milton E. Loomis. The cultural and vocational

PHILIP JAMES

courses in music are under the direction of Prof. Philip James, administrative chairman of the department of music, a prominent musician and conductor. Assisting Prof. James in the new program are Marion E. Bauer, associate professor; Martin Bernstein and Charles Haubiel, assistant professors; and Gustave Reese, lecturer on music. In the graduate courses the teaching staff has the assistance of Dr. Hugo Leichtentritt of Harvard University. Dean Loomis has pointed out that the department of music is in no sense a specialization school competing with the existing music schools and studios, but is rather a close ally, providing students with an essential foundational training.

Curtis Institute of Music

PHILADELPHIA.—The Curtis Institute of Music, Philadelphia, of which Dr. Josef Hofmann is the director, began its twelfth season of activity on September 30. New students were enrolled from the states of Oregon, Minnesota, Illinois, California, Nebraska, Iowa, New Jersey, Kentucky, Maryland, Delaware, Ohio, New York, Pennsylvania and District of Columbia. Also from Winnipeg and Montreal, Canada. About thirty percent. of the student body are new students who were accepted from the auditions held in Philadelphia last spring.

The purpose of the institute, as stated in its catalogue, is "To hand down through contemporary masters the great traditions of the past—to teach students to build on this heritage for the future." The records show an ever increasing number of applicants for admission to this school.

The orchestra department, under Fritz Reiner, includes the first chairmen of the Philadelphia Orchestra as instructors in that department. The Woodwind Ensemble, under Marcel Tabuteau, is one of the unique departments of the institute. Many of the orchestra students graduated last June have been accepted in prominent orchestras. Over 100 Curtis students, who received their training in the orchestra department of the institute, are now members of leading orchestras, including the Philadelphia, Cleveland, St. Louis, Cincinnati, Los Angeles, and the National Symphony Orchestra, Washington, D. C.

Departments that have been reinstated for the coming year are opera, under Wilhelm von Wymetal, Jr.; composition, under Rosario Scalero; organ, under Alexander McCurdy, Jr.; and elementary harmony and counterpoint, under Anne-Marie Soffray.

The faculty includes Dr. Josef Hofmann, David Saperton, Isabelle Venegerova, Emilio deGogorza, Harriet van Emden, Fritz Reiner, Efrem Zimbalist, Léa Luboshutz, Alexander Hilsberg, Felix Salmond, Carlos Salzedo, Harry Kaufman and Dr. Louis Bailly.

The Cornish School

SEATTLE, WASH.—The Cornish School is entering its twenty-first year. Founded in 1914, the institution was at first devoted solely to music, but by the time it was ten years old other arts were also featured, the school had won a place in the civic life and public-spirited citizens had donated funds for a suitable building to house the Cornish activities. Nearly twenty thousand students have been enrolled during the existence of the school, and faculty and students have come from England, France, Russia, China, Japan, India, Australia and Iceland, as well as from all over this country.

The Cornish School lays emphasis on an all-round education in the arts. "An artist," says the catalogue, "should be educated in the arts, not in just *an* art—to be the best painter, musician, actor, or dancer one is capable of being, one must understand and feel the throb of all other arts." Specialization in a single art is offered, but with a general background of all the arts. The Cornish School is a civic institution, operated on a non-profit basis. The tuition is nominal, and students of all ages are eligible.

University of Michigan School of Music

ANN ARBOR, MICH.—Members of the faculty of the University of Michigan School of Music have scattered over many parts of the country during the summer vacation. President and Mrs. Charles A. Sink toured New England and the maritime provinces of Canada. Musical Director and Mrs. Earl V. Moore and their family, after the close of the summer session early in August, went to their summer home at Omena, Mich. Prof. and Mrs. Wassily Besekirsky, as usual, took their rest in the Catskill Mountains; Mrs. Besekirsky going East late in June, and Prof. Besekirsky joining her in August at the close of the summer session. Prof. and Mrs. Palmer Christian traveled in continental Europe during the second semester, after which they returned to Ann Arbor for the summer session; and then motored in the East until the opening of college in the fall. Prof. Arthur Hackett, at the close of the summer session, joined Mrs. Hackett and their daughter Nancy at their summer home in New Hampshire.

Prof. and Mrs. Joseph E. Maddy, after a summer at the National Music Camp at Interlochen, of which Mr. Maddy is director, returned to Ann Arbor for a rest, preparatory to an active year's work. Prof. and Mrs. David Mattern, at the close of the summer session, motored East, and later made a trip to California. Prof. Hanns Pick visited his mother in Switzerland during August and September. Prof. Mabel Ross Rhead motored to New England and spent some time with her former teacher, Josef Lhevinne, at Camden, Me. Prof. Otto J. Stahl summered at his cottage at Winans Lake, Mich.

Assistant Prof. Joseph Brinkman, after the summer session hurried to Lake Como, Italy, for a brief period of study under Artur Schnabel. He was accompanied by Mrs. Brinkman. Assistant Prof. Louise Cuyler, following the duties of the summer session, motored to the West. Assistant Prof. E. William Doty and Mrs. Doty, spent several weeks in the Muskoka lake region in Canada. Assistant Prof. James Hamilton and Mrs. Hamilton divided their summer's vacation between northern Michigan and Canada. Assistant Prof. Juva N. Higbee and Thelma Lewis, instructor in voice, spent a portion of the summer at Miss Higbee's summer home at Silver Creek, N. Y. Assistant Prof. Maude Okkelberg, toured New England and the province of Quebec. Assistant Prof. Anthony J. Whitmire, remained in Ypsilanti, dividing his time between golf and musical activities.

Ava Comin Case, divided her time in Ann Arbor, and travel in the Middle West. Nora Crane Hunt of the voice department, visited Quebec and Denver, Col.; while Edith Byrl Koon spent her vacation in Endwell, N. Y. Martha Merkle Lyon, as usual, went to Colorado. Glenn McGeoch, after doing special work at Cornell University, traveled East. Thelma Newell summered in northern Michigan; while Nell Stockwell, at the close of the summer session, vacationed in the region of Georgian Bay.

Assistant Prof. Nicholas D. Falcone, of the wind instrument division and conductor of the University Band, has been granted further leave of absence on account of illness. His place has been filled by Mr. William D. Revelli of Hobart, Ind. Mr. Revelli has won distinction in the field of band playing. His high school band has for five successive years taken first place in Class B in the national competition. Stanley Fletcher has been granted leave of absence from the piano department for study in New York, having won the Kinley Scholarship offered by the University of Illinois. Dalies Frantz, also of the piano department, because of a heavy concert schedule, has been granted further leave of absence. Ruth Pfohl of the harp department resigned to be married; while John L. Kollen, also of the piano faculty, who was married at the end of the school year, spent his vacation in the East.

Dalcroze School of Music

On the occasion of the recent incorporation of the New Music School and Dalcroze Intitute, New York, its former name has been contracted to Dalcroze School of Music. Its purposes and policy, under the direction of Paul Boepple, remain the same.

The school has offered scholarships, on a strictly competitive basis, in composition, piano, violin, cello and the Dalcroze Teachers Training Course. The closing date for applications was September 24.

Harvey Pollins, composer-pianist of the New York Wigman School of the Dance, will give a course in composing and improvising for the dance at the Dalcroze School of Music, starting October 7.

The Dalcroze School of Music has been incorporated under a provisional charter granted by the Board of Regents of the University of the State of New York. The new board of trustees of the school consists of Mrs. Henry Seidel Canby, Leopold Mannes, Arthur Mendel, Mrs. William Osborn, Mrs. George W. Perkins, Jr., Mrs. Robert E. Simon, Dr. John Finley Williamson and Paul Boepple. Agnes Grant has joined the staff of the school as business manager.

Peabody Conservatory of Music

BALTIMORE.—The Peabody Conservatory of Music (Otto Ortmann, director) with the beginning of its fall term, October 1, installed a new course in choir-conducting. This course is under the direction of Louis Robert, concert organist, who is a member of the Peabody faculty, director of the Peabody Chorus, and organist and choirmaster of Holy Trinity Church, Brooklyn, N. Y. The choir-conducting class is intended to teach singers and church organists the principles of training and directing church choirs, and was formed in response to many requests of professional and non-professional choir-directors.

David Mannes Music School

The David Mannes Music School, New York, opens its twentieth season today (October 5). In addition to its courses for both children and adults, the Layman's Music Courses, under the direction of Olga Samaroff Stokowski, are to make this school their center. There also will be a new venture—classes in Creative Musical Culture for Children—under the direction of Nicolas Nabokoff, Russian composer, in association with Mrs. Carl Friedberg, wife of the pianist.

(*Continued on page 36*)

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Place, Nutley, N. J. Tel.: Nutley 2-2490
160 W. 73rd St., N. Y. Tel.: TRaf. 7-6700

WILLIAM THORNER
TEACHER OF SINGING
Carnegie Hall, New York Tel. COL. 5-0700

LOUIS PERSINGER
JUILLIARD GRADUATE SCHOOL
New York

RALPH LEOPOLD
PIANIST
Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
5525 Blackstone Ave., Chicago

NINO MARCELLI
CONDUCTOR
SAN DIEGO SYMPHONY ORCHESTRA

JOSEPH SCHUSTER
Former Solo Cellist Berlin Philharmonic Orchestra
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York, N. Y.

ADOLF SCHMID
CONDUCTOR—ARRANGER
Hotel Park West, 35 West 64th St., New York

WILLIAM O'TOOLE
CREATIVE PIANO STUDY
Technic—Interpretation—Composition
TEACHERS COURSES—JUNE—JULY
160 West 73rd St., New York

WHEELER BECKETT
— CONDUCTOR —
RICHMOND SYMPHONY ORCHESTRA

MAESTRO ENZO DELL'OREFICE
Coach of CARUSO
VOICE CULTURE
Studio 7-2, Hotel Ansonia, N. Y. 5Ue 7-3300

ROMANO ROMANI
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-0800

ROSE MARIE BRANCATO
Coloratura Soprano
OPERA and CONCERT
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York

RUGGIERO RICCI
PHENOMENAL BOY VIOLINIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York

ARTURO VIVA
voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

MARY McCORMIC
Soprano
OPERA—CONCERT—MOVIES

LUCREZIA BORI
Metropolitan Opera House New York
Baldwin Piano
Victor Records
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System

AMY ELLERMAN
CONTRALTO
260 West 72nd St., New York
Tel. TRafalgar 7-0466

ABRAM KAROL
YOUNG AMERICAN VIOLINIST
Mgt. Bernard R. Laberge, Inc.
2 West 46th St., New York

ROSATI GIGLI'S Only Teacher
VOCAL STUDIO:
24 W. 59th St., N. Y. C.
Circular Mailed on Request
Phone PLaza 3-2875

THE STEINWAY BUILDING
113 West 57th St., New York
Small and Large Professional Studios
OFFICES, Any Size Required, Suitable for Concert Managers, Music Bureaus or Organizations Connected with Music in Any of Its Branches.
Unexcelled Service Daily and Evenings.
Very attractive rentals—Representative on premises or
Douglas L. Elliman & Co., Inc., 15 East 49th St., New York
Telephone PLaza 3-9200

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

KIRSTEN FLAGSTAD
SOPRANO—METROPOLITAN OPERA
Management: NBC Artists Service,
30 Rockefeller Plaza New York

Caroline
HUDSON-ALEXANDER
Soprano
1419 Steinway Bldg., 113 W. 57th St., New York

EMY-LOU **BIEDENHARN**
CONTRALTO
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

SANDOR HARMATI
Conductor Westchester Music Festival,
County Center, White Plains, New York

DUSOLINA GIANNINI
SOPRANO
Management NBC Artists Service,
30 Rockefeller Plaza, New York

JOSEF LHEVINNE
PIANIST
Management: NBC ARTISTS SERVICE,
30 Rockefeller Plaza, New York

MYRTLE LEONARD
CONTRALTO—METROPOLITAN OPERA CO.
Concert Management Arthur Judson, Inc.
113 West 57th Street New York

ERNO VALASEK
VIOLINIST
Management: Richard Copley
113 West 57th Street, New York

NOËL EADIE
Coloratura Soprano
Address 1415 Steinway Hall,
113 West 57 Street, New York City

VIOLA **MITCHELL** VIOLINIST
European Representative: Organisation Artistique Internationale, Paris, France
American Management: NBC Artists Service,
30 Rockefeller Plaza, New York

Göta LJUNGBERG
Soprano—Metropolitan Opera
Management: NBC ARTISTS SERVICE,
30 Rockefeller Plaza New York

WALTER MILLS
BARITONE
Athenaeum Concert Management, Steinway Hall, New York

DORIS DOE
Contralto Metropolitan Opera Company
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

PAUL ALTHOUSE
TENOR — METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th St. New York

EDITH MASON
SOPRANO—Chicago Grand Opera Co.
Management: NBC Artists Service
30 Rockefeller Plaza, New York

JOSEPHINE FORSYTH
SINGER AND COMPOSER
1422 Steinway Building, New York City

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones,
113 West 57th Street, New York

JEAN TENNYSON
SOPRANO
Address: 1416 Steinway Buildings,
113 West 57th Street, New York

QUINTO MAGANINI
Conductor Maganini Chamber Symphony
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

FABIEN SEVITZKY
CONDUCTOR
Concert Management Arthur Judson,
113 West 57th St., New York

DINO BORGIOLI
TENOR—METROPOLITAN OPERA CO.
Concert Management Arthur Judson, Inc.,
113 West 57th Street New York

PAUL KERBY
Conductor, Symphony-Opera
Vienna Symphony Orchestra, 1930-33
NBC Artists Service, 30 Rockefeller Plaza, N. Y.

DENNIS NOBLE
BARITONE
Exclusive Management: Annie Friedberg,
250 West 57th Street New York, N. Y.

GLADYS SWARTHOUT
MEZZO-SOPRANO of the METROPOLITAN OPERA
Management: NBC Artists Service
30 Rockefeller Plaza New York

NELSON EDDY
BARITONE
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
113 West 57th Street New York

Mme. Clay-Küzdö Tells of Teaching Plans for Season

Bessie Clay-Küzdö of New York is offering three scholarships for promising natural voices.

"I am looking for natural endowment," she said, "and so it does not matter to me whether the voice be crude or cultured when the singer comes to apply. Men, women and children are eligible, with special emphasis on the latter. The child should be taught correct breathing and proper use of that most delicate instrument, the voice, from the earliest years, before it is strained and distorted in the strenuous class singing at school.

(Photo by Charles R. Steindl)
BESSIE CLAY-KÜZDÖ

"Shakespeare said: 'Whoever can speak, can sing.' This is eminently true—granted proper guidance to the singer, be it understood. It is deplorable that it is not recognized by those in authority, so that all could develop this splendid natural endowment, so recklessly marred through ignorance. The solfege, sight-reading, ensemble singing, and so on, so diligently practised in our schools—the pupil having little or no practical knowledge of his machine (this includes the function of the diaphragm, control of breath, the location and proper use of the resonance chambers) results generally in disaster to the voice. This also applies to the adult, who is rushed into scales, arias and the most florid works with no fundamental knowledge of the 'how and wherefore.'

"The voice, under proper guidance, being used scientifically, instead of haphazardly, may bring its possessor added health, greater happiness, and—best of all—general uplift."

Mme. Küzdö will give preliminary auditions with thorough analysis daily by appointment, in order to select the voices worthy of the test before judges. This test will take place on October 19 at 21 West Ninety-fifth Street, New York City. W.

CONSERVATORIES and SCHOOLS

(*Continued from page 35*)

Eastman School of Music

ROCHESTER, N. Y.—On September 23 music students from 31 states and from the Canal Zone began their studies in the Eastman School of Music; they constitute the entering class of the school. Of these entering students 51 come from other colleges, universities, and conservatories of music. The personnel of the class divides into 48% men, 52% women. All but 2% of its members enter in courses leading to degrees, the others working to earn the Eastman School certificate.

There is no local predominance in this class membership; 87% of its members come from outside Rochester, 62% from outside the state of New York. The graduate department increases its school membership by four students who seek the degree Master of Music, four the degree Master of Arts and two the degree Doctor of Philosophy in music.

Selection of the entering class quota, set by the Eastman School's board of directors, has this year been made from considerably more than 200 applicants. In giving this information, A. H. Larson, secretary-Registrar of the school, consults a map of the country with states outlined, and showing a record of student groups from the various states.

The West Coast is represented by the student bloc from California; Washington to the north also contributes a growing quota. Across on the East Coast are groups from the states of Maine, Massachusetts, New Jersey and Florida. Midway in the map are groups from the states of Colorado, Oklahoma, Wisconsin, Illinois and from states nearer home, Ohio and Pennsylvania, from which for years students in considerable number have been coming.

Examinations of applicants for student aid absorbed the attention of Dr. Howard Hanson, the school director, and of faculty jurors for more than a week. With the preparatory department already at work during the past week the Eastman School, on September 23, was completely in action for the scholastic year.

Student aid has been awarded by the Eastman School of Music to 224 of its students for the coming school year. Of these 185 are students of the collegiate department, thirty-nine of the preparatory department. In addition, the school has awarded nine teaching fellowships and seven tuitional fellowships. Of these awards 76 go to students from Rochester, and 164 to students from other cities and towns. The announcement comes from the office of Dr. Howard Hanson, director of the Eastman School, who, with the members of various faculty juries passing upon these awards, has been engaged for two weeks in examinations and deliberations in determining the awards.

Musical capacity and need of aid are the factors affecting the decisions made. The generous provision made by the Eastman School for aid to genuinely talented and earnest students is taxed to the utmost. It is the intention to make these awards give aid to as many deserving students as possible and the amount apportioned is carefully considered for each individual case. These awards are made to students in all branches.

Four changes have been made in the Eastman School faculty. Joseph Arturo Mariano of Philadelphia is instructor of flute, replacing Leonardo DeLorenzo, who resigned in June. Pattee Edward Evenson, of Chicago, is teacher of trumpet. Both men also take places in the Rochester Philharmonic Orchestra. Evelyn Mary McCann, former Hochstein School faculty member, is to teach piano and Lottie Ellsworth Coit joins the Eastman staff to inaugurate a department of creative music for children of pre-school age.

Cleveland Institute of Music

Thirty-four young musicians will study at the Cleveland Institute of Music this year as winners of free competitive scholarships offered by institute faculty members.

Two pianists, Maryette Biggs of Cleveland, and Emilia D'Aliberti of Steubenville, O., were awarded a year's study under the institute director, Beryl Rubinstein. Other piano scholarships go to Margit Karlsson under Jean Martin Buck; Janet Lou Weltman and Mary Jo Bendler under Theresa Hunter; Loren Glickman and Thelma Prince under Estelle Berman; George Costello under Doris Runge; Phyllis Abrahams with Denoe Leedy; Marjorie Freeman with Arthur Loesser; Rucelle Ryce and Lucile Harley wtih Corinne Rogers; Violet Reavey and Edith Warner with Ruth Edwards; Marian E. Griffin with Bertha K. Giles.

Violin scholarships were given to Christine Canalos studying with Carton Cooley; Sonya Monosoff and Brenton Banks with Marie Martin; Stanley Harris with Charlotte deMuth Williams; Jeanne Spielman with Josef Fuchs, head of the department; Jeannette Jones and Josef Shaftel with Margaret Wright Randall.

Winning voice awards are Marjorie Speaker studying with Mme. Nevada Van der Veer; Norman Roman with Emanuel Rosenberg; and Elton Hoehn with Ann Maude Shamel.

Orchestral scholarships: Harry Safstrom, double bass; Helen Lott, French horn; Sam Wilson, flute; Alfred Zetzer, clarinet; Arthur Petti, tympani.

Other awards go to Dick Lewis in theory; Irlin Motnick in viola; Charlotte DeMooy in cello under Edward Buck; and Hyman Gold in the same instrument under Victor deGomez.

Lawrence College Conservatory of Music

APPLETON, WIS.—Advance enrollment figures at Lawrence College Conservatory of Music indicate a substantial increase in the number of full course and preparatory students for the fall term. Freshman week opened September 12.

Gertrude Miller Claver, children's specialist in piano instruction and fundamental musical training, will join the staff this fall. Mrs. Claver is a graduate of the American Conservatory of Music, where she was a pupil of Louise Robyn. Prior to her acceptance of the position at Lawrence, Mrs. Claver taught piano and theory at Des Moines University and maintained a private studio in piano at Berkeley, Cal. Mrs. Claver appeared in the first of a series of faculty recitals late in September.

The Community Artist Series, as announced by Dean Carl J. Waterman, includes concerts by Edith Lorand and her orchestra; Lucille Meusel, coloratura soprano, and Ennio Bolognini, cellist; Mischa Mischakoff, violinist; Tomford Harris, pianist, and the Lawrence A Cappella Choir.

Fifteen graduates of the conservatory have been placed in teaching positions during the spring and summer months in public schools and colleges in the Middle West.

Plans are being carried forward for an alumni pilgrimage to the music centres of Europe for the summer of 1936. General arrangements are in the hands of Marshall Hulbert, secretary of the conservatory.

RICCARDO DELLERA
has returned to New York and is teaching daily in his vocal studios.

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Vienna and Metropolitan Operas
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York City

VIRGINIA PEMBERTON
SOPRANO
1420 Steinway Hall, New York City

FRANK CHAPMAN
BARITONE
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street New York

MARY MOORE
COLORATURA SOPRANO
Management: BRUNO ZIRATO
Steinway Hall, 113 West 57th St., New York, N. Y.

LEONARD SHURE
AMERICAN PIANIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th St., New York *Steinway Piano*

ANNY KONETZNI DRAMATIC SOPRANO
Management: Annie Friedberg, 250 W. 57th St., N. Y.

HOPE HAMPTON
SOPRANO
Personal Representative: Bruno Zirato, Steinway Bldg., N. Y.

HANS CLEMENS
METROPOLITAN OPERA TENOR
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York, N. Y.

ARTHUR FEAR
Leading Baritone Covent Garden Opera
Management: NBC Artists Service, 30 Rockefeller Plaza, N.Y.

FRANK MANNHEIMER
PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York, N. Y.

LAURITZ MELCHIOR
TENOR
Metropolitan Opera, New York; Covent Garden, London; Grand Opera, Paris
Mgt: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

Buy From Your Local Dealer

Studio Notes

A. Y. CORNELL

A. Y. Cornell has resumed teaching in his New York studios, having completed a vocal master class in Charleston, W. Va., from August 26 to September 5. He will return there for a similar class about Christmas.

Mr. Cornell commenced his classes at the College of St. Rose Academy in Albany, N. Y., on September 20 with a full enrollment. He teaches there every Friday and Saturday. In addition to his private activities in New York and Albany, he is at Hunter College, New York City, on Tuesdays and is organist and choir director of South Congregational Church in Brooklyn. He recently resigned from Plymouth Church of the Pilgrims, where he had been active many years.

FRANCIS ROGERS

On October 1 Francis Rogers re-opened his private studio in New York and resumed the teaching of singing at the Juilliard Graduate School of Music. Mr. Rogers spent several weeks at Nantucket, Mass., this summer.

HUBERT LINSCOTT

Hubert Linscott, artist-pupil of Edgar Schofield, has been appointed to the teaching staff of Lebanon Valley College, Annville, Pa., for the 1935-36 season. He will teach there two days a week, devoting the rest of his time to his New York studio.

ESTELLE LIEBLING

Among the artists of Estelle Liebling making recent appearances is Rosemarie Brancato, coloratura soprano, who has been engaged for a period of fifty-two weeks as soloist with the Consolidated Gas Company program, which began a new series on September 29 over Station WEAF. Mary Kendel, soprano, also appeared on the opening program of the Consolidated Gas Company.

Lucy Monroe, soprano, has been engaged for Lavender and Old Lace, a program sponsored by the Bayer Aspirin Company over Station WABC. Miss Monroe began this series on September 24.

A Liebling trio called The Three Minutes, composed of Mary Kendel, Ann Seaton and Ivy Dale, has been engaged to appear on the Gulf Oil program over Station WABC for a period of twenty-six weeks. This new series began on September 29.

The Moonbeams trio has been engaged to sing on the Maltex Cereal Company program every Sunday morning over Station WABC. This series began September 15. Dorothy Miller, soprano, and Verna Osborne, soprano, are two of the Liebling artists in this trio.

Sue Read appeared on the Palm Olive program broadcast over Station WJZ on September 27. Ralph Blane, baritone, was engaged by the Feenament Company to sing the hit numbers on their program over Station WABC on September 15 and 22, an amateur program with Ray Perkins as Master of Ceremonies.

ELSA FIEDLER

Elsa Fiedler, accompanist-coach, and teacher of chamber music and the French and German languages, has returned from a summer in Europe and resumed her work at her new studio in New York. Miss Fiedler is a sister of Arthur Fiedler, conductor of the "pop" concerts of the Boston Symphony Orchestra.

PHILIP MITTELL

Philip Mittell, violinist, and teacher, returned to New York recently. During the summer he combined teaching with recreation and spent time in Canada and in the Catskills. Among former students were Grace and Frances Hoyt, who gave recitals with Bispham. Mr. Mittell's pupils also include Walter Scott, who gave a recital in Town Hall, New York, last season and will reappear there on October 29.

DOROTHY WYTH

Dorothy Wyth, director of the Wyth Sightsinging Institute, announces the opening of fall classes at her New York studios. Practical instruction in sight reading courses, designed to suit the needs of singers, is offered in day or evening classes. Miss Wyth, who obtained her M.A. degree at Columbia University, opened the school in the late spring.

FRANCES HALL and RUDOLPH GRUEN

A pupils' studio recital took place on September 13 at the New York studio of Frances Hall and Rudolph Gruen. A varied program was offered, the classic masters being represented by Bach and Mozart, the romantic by Chopin, Brahms and Beethoven, and the more modern developments by Granados, Debussy, Gruen and others. Those appearing were Eugene Bossart, Howard Julien, Ruth Keller, Margaret Eberle, Marguerite House, Kohn Fust.

IDA HAGGERTY-SNELL

PHILADELPHIA.—Taking with her a group of vocal pupils, Ida Haggerty-Snell gave a recital September 24 in Steinway Hall here under the auspices of the Liszt Academy of Music (Dr. Beauer, director) now situated in Wawa, Pa. These were Margaret G. Burnley, Elsie H. Wilson, Evelyn B. Fredericks, Grace E. Hannum, and Niles Martin, the last-named a boy soprano. Dorothy Feldman, violinist, and Jane Armor, pianist, artist-pupils of Dr. Beauer, assisted.

Noteworthy in the singing of the group was the perfect tone-placement, clear enunciation and professional poise of the singers. Intelligence and feeling pervaded the singing of the Haggerty-Snell pupils, and the instrumentalists won high appreciation. Dr. Beauer and Orpha D. Walker were the accompanists. R. T.

Press Comments

MARIE POWERS

When Marie Powers appeared as soloist in a Bach-Handel concert at Cannes recently, Le Petit Marseillais carried: "What can we say of that admirable contralto Marie Powers, who possesses to the supremest degree the art of singing? One rarely hears a voice like hers. It is at the same time sweet and powerful, so marvelously placed and of a timbre completely beautiful. And her interpretations . . . every indication of the composer is carefully studied and expressed; every nuance is presented with prodigious science.

"Listening to this voice so purely classical, so perfect, one dreams of the masterpieces of marble wherein the form reveals the ideal. She sang every number on the program with the same perfection, but her temperament of lyric-tragedian was at its height in He Was Despised, of Handel. It is to be sincerely hoped that this great artist will be heard soon again at Cannes."

L'Eclaireur du Soir was of this opinion: "Marie Powers, the magnificent singer who

(Photo by Apeda)
MARIE POWERS

has appeared with the New York Philharmonic Orchestra and at La Scala, made an excellent impression in her solos. Her superb vocal organ has the beauty of a contralto but also the suppleness of the most beautiful mezzo in her upper register."

Miss Powers gave a recital with John Heath, American pianist, at Monte Carlo in June.

RIA GINSTER

Writing of a recent appearance of Ria Ginster, soprano, in London, the critic of the Daily Telegraph said: "It was a memorable evening. Mme. Ginster is a great singer. Her art has become second nature." The London Morning Post stated: "It is seldom that one finds a singer who can satisfy equally in an old Italian aria, German Lieder, French songs and English ballads." The London Standard called her "a glorious singer."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933, OF MUSICAL COURIER, published weekly October to May, inclusive; monthly, June, July, August and September, at New York, N. Y., for October 1, 1935.

STATE OF NEW YORK, } ss.
COUNTY OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared George H. Hilbert, who, having been duly sworn according to law, deposes and says that he is the General Manager of the Musical Courier, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section ——, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher, Musical Courier Company, Inc., 113 West 57th Street, New York, N. Y.
Editor, Leonard Liebling, 113 West 57th Street, New York, N. Y.
Managing Editor, Horace Johnson, 113 West 57th Street, New York, N. Y.
Business Manager, George H. Hilbert, 113 West 57th Street, New York, N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)
Musical Courier Company, Inc., 113 West 57th Street, New York, N. Y.
George H. Hilbert, 113 West 57th Street, New York, N. Y.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustee, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is..... (This information is required from daily publications only.)

GEO. H. HILBERT,
Business Manager.

Sworn to and subscribed before me this 23rd day of September, 1935.

[SEAL] ALFRED HILBERT,
Notary Public, Nassau Co., No. 1332,
Certificate filed in N. Y. Co., No. 853, Reg. No. 7-H-559.
Commission expires March 30, 1937.

MIRIAM WINSLOW
AND HER DANCERS
Exclusive Management: WILLMORE & POWERS, 2 West 45th Street, New York

HART HOUSE STRING QUARTET
Haensel & Jones, New York

PAUL WITTGENSTEIN
ONE-ARMED PIANIST
Management: Bernard R. Laberge, Inc.
2 West 46th Street New York

LEA LUBOSHUTZ
VIOLINIST
Exclusive Management: Annie Friedberg, 250 West 57th Street, New York

BEATRICE HARRISON
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza New York

EUNICE NORTON
PIANIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St., New York

WALTER LOUDON GREENLEES
SCOTTISH BARITONE
Management: Annie Friedberg, 250 West 57th Street, New York

FRANK SHERIDAN
PIANIST
Management: RICHARD COPLEY
113 West 57th Street, New York

NINA MORGANA
SOPRANO METROPOLITAN OPERA ASSOCIATION
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
113 West 57th Street New York City

FLORENCE EASTON
SOPRANO
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

JAN SMETERLIN
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

BARRERE - SALZEDO - BRITT
Management: Haensel and Jones,
113 West 57th Street, New York

JOHN McCORMACK
Personal Representative
JAMES McCORMACK, 41 East 42nd St., New York

ALBERT SPALDING
VIOLINIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street New York

LILY PONS
Coloratura of the Metropolitan Opera
Management: Metropolitan Musical Bureau,
113 West 57th Street New York

DR. A. MADELEY RICHARDSON
Courses in Extempore Playing, Song Writing, Modal Music, Counterpoint, Fugue Writing, and Composition.
440 RIVERSIDE DRIVE NEW YORK, N. Y.

GALLI-CAMPI
COLORATURA-SOPRANO
FREEMAN CONCERT MANAGEMENT
Steinway Hall New York

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE,
30 Rockefeller Plaza, New York

VERA DE VILLIERS
CONTRALTO
Management: L. G. SHARPE,
23 Haymarket, London, S. W. 1, England

ELISABETH SCHUMANN
SOPRANO
Exclusive Management: Annie Friedberg, Fisk Bldg., N. Y.

CHARLOTTE BOERNER
LYRIC SOPRANO
1412 Steinway Hall, New York City

MILSTEIN
VIOLINIST
Concert Management Arthur Judson, Inc.
113 West 57th Street New York, N. Y.

GABRILOWITSCH
PIANIST - CONDUCTOR
Management: Metropolitan Musical Bureau, Inc.,
113 W. 57th St., New York City Steinway Piano

HENRY HADLEY
COMPOSER-CONDUCTOR
Representative: Clark H. Gettes,
Hotel Waldorf-Astoria, New York

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studio: 145 West 55th St., New York
Telephone CIrcle 7-1787

ENRICO ROSATI
VOCAL PEDAGOGUE
24 W. 59th St., N. Y. C. Tel. PLaza 3-2878

LA FORGE-BERÚMEN STUDIOS
14 West 68th St., New York

CHICAGO CONSERVATORY
Address LORO GOOCH, Manager
Kimball Hall (11th floor) Chicago, Ill.

AMERICAN CONSERVATORY OF MUSIC
503 Kimball Hall Building, Chicago, Ill.

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue New York City

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester, N. Y.

HARRY KAUFMAN
ACCOMPANIST—COACH
Westport, Connecticut
May to October Tel. Westport 5983

CURTIS INSTITUTE OF MUSIC
DR. JOSEF HOFMANN, Director
Rittenhouse Square, Philadelphia, Pa.

WINIFRED CHRISTIE
Pianist
Exclusive Direction: Dorothy Pillsbury Stetson
30 Rockefeller Plaza, New York

JEANNETTE
VAN DER VELPEN
COLORATURA SOPRANO
CHICAGO GRAND OPERA COMPANY

MARGUERITE POTTER
CONTRALTO TEACHER OF VOICE
Founder, New York Madrigal Society (est. 1920)
Voice Scholarships—New York Debuts Arranged
Steinway Hall, 113 W. 57th St., New York Circle 7-2916

ELSE HARTHAN ARENDT
SOPRANO
300 Fine Arts Building, Chicago, Ill.

THE **GERSTER-GARDINI**
SCHOOL OF SINGING
Founded by Ettelka Gerster, 1894
241 West 97th Street, New York City
Complete Training: Opera—Concert—Radio

EMMA OLSSON
TEACHER OF PIANO
333 East 53rd St., New York City
Telephone PLaza 3-4794

ELLIOT PORTERFIELD
PIANIST AND TEACHER
400 East 59th Street, New York

CHIQUITA **CASELLA** SPANISH DANCER
Studio: 127 W. 58th Street, N. Y. C.
COlumbus 5-1245

The **SACERDOTE** studios
Voice Culture
Address: 500-B Fine Arts Building, Chicago, Ill

THE **MARGARET ELLEN MAC CONACHIE**
STUDIOS OF MUSIC
VOICE—PIANO
Country Club Drive, Brownsville, Texas Tel. 1282

DIMITRI **ONOFREI**
Leading Tenor San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

MUSETTE *DRAMATIC SOPRANO*
TRULOCK
812 West 181st St., New York City
Tel. Washington Heights 7-9522

HANS **BARTH** PIANIST
PROGRAMS INCLUDE 14TH CENTURY MUSIC
Management: Bernard La Berge, 2 W. 46th St., N. Y.
Baldwin Piano

CHARLES **BAKER**
VOCAL COACH—STYLE AND TRADITION
2345 Broadway, New York SUsquehanna 7-2860

HARRY **GILBERT** Conductor Amphion Society
Organist Fifth Ave. Presbyterian Church, N. Y. C.
7 West 55th St. Circle 7-0490

CHARLOTTE ROZÉ
VOICE—LAMPERTI METHOD
For appointment write Secretary
STUDIO: 116 Carnegie Hall, New York

HENRY F. SEIBERT
Organist and Choirmaster, Lutheran Church of the Holy Trinity
and Official Organist of The Town Hall, New York

EUGENE **PLOTNIKOFF**
CONDUCTOR
NEW YORK CIVIC ORCHESTRA
102 W. 75th St., N. Y. Tel. BNdicott 2-2886

EDWARD MOLITORE
NEW YORK CITY

LUCILE **COLLETTE**
Concert Violinist—Pianist
SUMMER CLASSES Isidore Philipp Exponent
11 W. 69th St., N. Y. C. SU. 7-8450

SAMUEL **SHANKMAN**

Eminent AMERICAN Concert and Radio PIANIST
JOSEFFY DISCIPLE
"Force and speed were contrasted with a sincere sentiment and delicacy."—*N. Y. Times.*
Athenaeum Concert Management, STEINWAY HALL NEW YORK
Personal Rep. Tel. DAyton 9-0487

YOURY BILSTIN CONCERTS—CELLO—VIOLA DA GAMBA
Author of the "Psycho-Physiological Method of Musical Education." Highest virtuosity for Violin—Cello—Piano by Relaxation and Reflex Technique.
137 West 72nd St., New York SUsquehanna 7-6242

LUDWIG JUHT
CONTRABASS SOLOIST
Member Boston Symphony Orchestra
Symphony Hall Boston, Mass.

MARY HARRISON
SOPRANO
1416 Steinway Hall, New York City

MICHAEL **ZADORA**
PIANIST—PEDAGOGUE SCHOLARSHIPS
269 West 73rd St., N. Y. C. SUsquehanna 7-7024

JOHN C. **WILCOX**
Specializing in Training for Teachers and Corrective Work for Singers
AMERICAN CONSERVATORY OF MUSIC,
500 Kimball Hall, Chicago, Ill.

RADIE BRITAIN
COMPOSER—PIANIST
Chicago Conservatory Harrison 0500

PANGRAC MUSIC STUDIOS
Voice—Piano—Organ—Violin
Liturgical Music, Gregorian and Polyphonic
415 Central Park West, New York. ACad. 2-2447

LOIS BANNERMAN
HARPIST
Management: National Music League
113 West 57th St., N. Y. CIrcle 7-2462

HORATIO CONNELL
Bass-Baritone
VOICE—INTERPRETATION—REPERTOIRE
818 South 48th St., Philadelphia, Pa.

ALEXANDER **SZUWALSKI**
VIOLINIST
8 West 76th St., New York, N. Y.
Telephone SUsquehanna 7-7726

ROSA LINDA
ACCOMPANIST
COACH OF OPERA DICTION
12 East 88th St., New York SAcramento 2-4739

HAMILTON INSTITUTE
DEPARTMENT OF MUSIC
Dr. Arthur Little, Director; Hanna R. Gregory; Caroll Ault
Courses in Theory, Voice, Piano, Violin
304 West 81st St., New York TRafalgar 7-3536

NORMA MATHIS Seven-year Old PIANIST
SHAPIRO
3447-90th Street Jackson Heights, L. I., N. Y.

FRANCIS P. LOUBET
MANAGER OF MUSICAL ARTISTS
200 W. 57th St., New York City COlumbus 5-9689

LITTA GRIMM
VOICE — *Specializing German Lieder*
Available for Recitals
1416 Steinway Hall, N. Y. C Tel. CIrcle 7-3900

BRIGGS STUDIO
for SONG and SPEECH
200 W. 57th St., N. Y. C. CIrcle 7-3736

ROSE DIRMANN
Lyric Soprano
CONCERT—ORATORIO—RADIO—OPERA
Mgt.: Richard Copley, 113 West 57th Street, N. Y. C.

ELEANOR MEHL BERGER
CONTRALTO—Available for Concerts
Lloyd Music & Management
Land Title Bldg. Philadelphia, Pa.

ELIZABETH **SCHÄFER**
TEACHER OF ITALIAN
GRAMMAR—DICTION—CONVERSATION
1730 Broadway, N. Y. C. CIrcle 7-2131

LUISA **MONTEZ** CONTRALTO
Interpreter Authentic Spanish-American Folk Songs of Early California. Costume Recitals
200 West 57th St., New York City

Lambros Demetrios **CALLIMAHOS**
FLUTIST
Management: Dr. Artur Hohenberg, Konzarthaus, Vienna

RAMON GONZALEZ
YOUNG PIANO VIRTUOSO
1416 Steinway Hall, New York

MARJORIE ALLISON *Pianist Cellist* **MAC KOWN**
Mgt. Harriet Steel Pickernell
1780 Broadway, New York

VOCAL SCHOLARSHIP—MME. GERARD THIERS
805 Carnegie Hall, New York
Requirements: youth, superior voice, time for study, power for work. Apply by letter.

VERA B. McINTYRE
TEACHER OF VOICE
Assistant VILONAT STUDIOS
Hotel Ansonia, Broadway and 73rd St., New York
Telephone SUsquehanna 7-3300

ITA KAY
CAREER COUNSELOR FOR MUSICIANS
200 West 57th St., New York City
Tel. Fordham 4-9539 or Circle 7-7597

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive, Chicago, Ill.

PRO-OPERA GUILD
Mme. L. ASKENASY Mr. N. ZOTOFF
OPERATIC TRAINING—VOCAL INSTRUCTION
Studios: 147 W. 75th St., N. Y. C. SUs. 7-4253

MARIO LORIS **COZZI**
BARITONE
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

HELEN REYNOLDS
STRING QUARTET
1418 Steinway Hall, New York, N. Y.

RICCARDO DELLERA
With Metropolitan Opera Company for 18 years
VOICE TEACHER and OPERATIC COACH
Studio: 171 W. 71st St., New York TRafalgar 7-6451

Charles Albert **McLAIN**
American Tenor Teacher of Singing
— CONCERT — RADIO — ORATORIO — OPERA —
200 W. 57th St., New York City CIrcle 7-3736

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin — CAESAR, Cello — CARL, Piano
Address c/o Musical Courier, Steinway Bldg, N. Y.

HELEN **CHASE**
VOICE TEACHER—COACH—HISTRIONICS
STUDIO: 316 West 84th St., New York City
TRafalgar 7-9192 ENdicott 2-5644

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. VIRGIL, Director
117 W. 93rd St., New York Riverside 9-4899

FREDERIC **BAER**
BARITONE
Mgt.: Haensel & Jones, 113 West 57th St., N. Y.

COMPOSER—PIANIST
ELINOR REMICK WARREN
410 S. Arden Blvd. Los Angeles

WINSLOW Concert Organist **CHENEY**
Mgt.: BERNARD R. LABERGE, 2 W. 46TH ST., N.Y.C.

ETHLYN SALTER
CONTRALTO
177 Church St., White Plains, N. Y.

BIANCA **SAROYA**
Leading Soprano San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

AUGUSTA **COTTLOW**
CONCERT PIANIST—TEACHER
Studio: 63 West 85th St., New York City
Tel. Circle 7-1083

JOHN WARREN **ERB**
NEW YORK UNIVERSITY
LAFAYETTE COLLEGE
Private address: 171 West 71st St., New York City

CHICAGO
NORMAN **ALEXANDROFF**
ARTIST BUREAU
as well as
RADIO PROGRAMS
Fine Arts Bldg., 410 So. Michigan Ave.

LEONORA CORTEZ PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

JEANNE DUSSEAU SOPRANO
Management: COLUMBIA CONCERTS CORPORATION of Columbia Broadcasting System, Inc.
113 West 57th Street, New York City

SELMA KRAMER PIANIST AND TEACHER
257 West 86th Street, New York City
Tel. SUsquehanna 7-6625

AMELIA BRADDOCK MEZZO-SOPRANO
PUPILS ACCEPTED
403 Carnegie Hall, N. Y. C.
Interview by appointment

JOHN PANE-GASSER LEADING DRAMATIC TENOR
CHICAGO GRAND OPERA
Address:
825 Orchestra Bldg., Chicago

CHASE BAROMEO
Leading Bass-Baritone
Metropolitan Opera Co.
Mgt. NBC Artists Service

OBERLIN CONSERVATORY *of* MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with
OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

Read the MUSICAL COURIER regularly

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.50 Foreign, $4.50

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH ST.
LONDON, W. 1
Complete Catalogues post free on application

SZIGETI

"I WOULD RATHER LISTEN TO SZIGETI THAN TO ANY OTHER VIOLINIST ALIVE."
—Edward Sackville West in The New Statesman and Nation, June 15, 1935

TENTH AMERICAN TOUR
Opening Nov. 3rd, Ford Radio Hour
Detroit, Mich.
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division: Columbia Concerts Corporation of Columbia Broadcasting System
113 West 57th Street : : : New York, N. Y.

FELLOW PASSENGERS ON THE SS. ILE DE FRANCE.

Maria Kurenko, Russian soprano, returning to her home in Paris (left), with Nora Shea, secretary to Arthur Judson, president of the Columbia Concerts Corporation. Mme. Kurenko returns to America for another extensive tour in 1935-36.

E. ROBERT SCHMITZ (second from right) and THE ROTH QUARTET

at Edgewood Inn, Greenwich, Conn., where Mr. Schmitz held his summer master class, and where Mr. Schmitz and the quartet gave a series of four recitals at estates of prominent people in Greenwich. These concerts took place on July 21 and 28, and August 4 and 11, and included quartets by Debussy, Beethoven, Mozart and Schubert, and piano quintets of Franck, Schumann and Brahms, and Chausson's quartet with piano, op. 30.

MARGARET GOETZ.

Miss Goetz, now seventy-five years old, has been active in musical circles in Los Angeles, Cal., for the past thirty years. She was introduced to Californians by Mme. Modjeska and her friends have included some of the notable figures in music such as Sembrich, MacDowell, Massenet, Liszt, Wüllner, the younger Garcia, Weingartner and Pol Plançon.

DORIS DOE,

Contralto of the Metropolitan Opera, and her Russian wolfhound, "Tarzan II," at her farm, "Rhythm Hill," Bennington, N. H., where she is spending the summer. August 16, Miss Doe, by special invitation from Gov. Louis P. Braun of Maine, was honor guest artist at Summer Visitors' Day in Bar Harbor, her birthplace. Walter Damrosch was master of ceremonies. August 18 Miss Doe appeared in concert at Whitefield, N. H., with Edwin O. McArthur at the piano; 29, she was soloist with the Bar Harbor Choral Club (Maurice Rumsey, conductor). (Photo by Manahan Studio.)

SASCHA GORODNITZKI (center, front row)

and his piano classes in repertoire and interpretation which he taught this summer at the Juilliard Summer School, New York. (Photo by Standard Flashlight Co., Inc.)

MARIE MILLER,

American harpist, in the Luxembourg Gardens in Paris. Miss Miller spent some time this summer in the French capital, also traveling in the Burgundy country and the south of France. She went to Brussels and then to London, and returns to the United States early in October.

HANS BARTH

(second from right, seated) conducted classes at Virginia Beach for piano teachers from twenty-one states. Bristow Hardin (first at the right) sponsored Study Vacation. On the left of Mr. Barth is Erich Rath, head of the music department at Hollins College, Virginia.

LAURITZ MELCHIOR with PRINCESS HELENA VICTORIA (left) and PRINCESS MARIE LOUISE,

aunts of the King of England, in the garden of the home of the princesses.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Herbert Mitchell, N. Y.

DENNIS NOBLE

English Baritone of Covent Garden, London, Will Be Heard in Concert and Guest Opera Performances in America This Winter